MUSICAL COURIER

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Photo by Geoffrey Landesman, Cleveland

ZLATKO BALOKOVIĆ

Violin Soloist with Boston Symphony Orchestra, March 3 and 4, Boston; March 9, New York; Detroit Symphony Orchestra, March 18

IGNACE JAN PADEREWSKI
arriving on the SS. Ile de France on February 21 to inaugurate another American tour in Newark, N. J., tonight (March 1). On February 26 he was heard on the NBC Magic Key broadcast. The tour to the Pacific Coast and back, concludes on May 25 in Madison Square Garden, New York.

(BELOW)
RUTH DEYO DALTON, composer, and PABLO CASALS,
cellist-conductor, with whom she was associated as pianist, in the Dalton garden, Maadi, Cairo, Egypt. Her opera, Diadem of Stars, based on ancient Egypt, is to be given as part of Cairo's festivities celebrating the betrothal of King Farouk, who heard portions of it during a recent London visit.

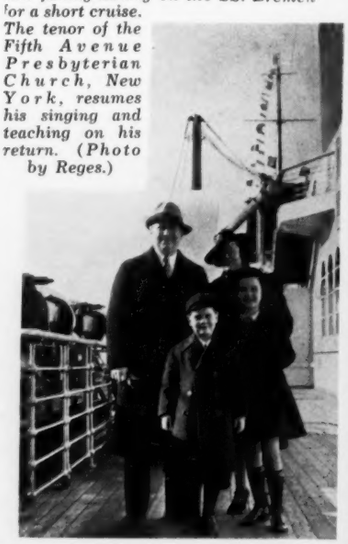
SCENE FROM LA SERVA PADRONA
with (left to right) Seymour Liabermann, Izella Phenice and Harry H. Voge as Uberto, Serpina and Vespone. The opera was presented recently with Mozart's Bastien and Bastienne by the Voge Opera Group at the Mannes Music School, New York, with Ernest Victor Wolff conducting.

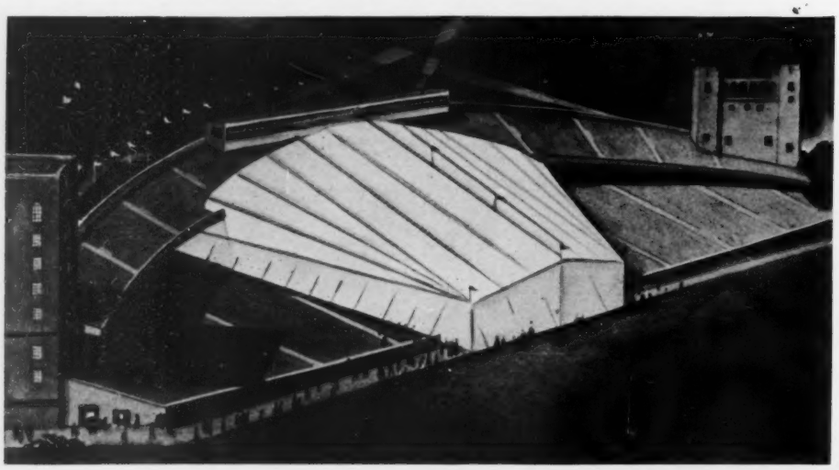
MAURICE EISENBERG,
cellist, arriving on the SS. Champlain for his second American tour, which opened with an appearance as soloist with the Scranton (Pa.), Symphony Orchestra and includes concerts with the Boston Symphony Chamber Orchestra, two with the New Jersey Orchestra in Orange and Montclair and also at Peabody Conservatory. His Town Hall, New York, recital is on March 4. He appeared recently in Lisbon, Paris and Zurich, in solo recitals and with orchestra.

(RIGHT)
EDOUARD GROBÉ,
American tenor, on the SS. Ile de France, as he sailed to fulfill engagements in Germany and Holland, presenting all-Lieder programs.

JESSICA DRAGONETTE and PAUL LEMAY
photographed following the soprano's recent appearance in Duluth in concert under the auspices of the Duluth Symphony Orchestra, of which Mr. Lemay is conductor.

(BELOW)
MR. and MRS. HENRY CLANCY
and family sailing on the SS. Bremen for a short cruise. The tenor of the Fifth Avenue Presbyterian Church, New York, resumes his singing and teaching on his return. (Photo by Reges.)





(LEFT)
NORTHWESTERN UNIVERSITY CHORAL THEATRE,
constructed in Dyche Stadium, Evanston, Ill., at a cost of $20,000 and seating 7,000 persons, scene of the North Shore Music Festival, May 16, 18 and 20. The theatre will be fully covered and equipped with heat, ventilation and other appurtenances of a music hall.

(See Inside Back Cover for Additional News Pictures)

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March 1, 1939

World's Fair Music Program Undergoes Extensive Change

New York Summer Plans Still Under Consideration by Committee—Olin Downes, Music Director, Proposes Revised Schedule—Dates of Performances by Metropolitan Announced

Despite a constant series of conferences between the 1939 New York World's Fair committee and Olin Downes, director of the music program, plans for the musical activities during the fair were still largely indefinite as this issue of the Musical Courier went to press. The presentations of certain events by foreign governments are among the matters still under consideration.

Dates for the Metropolitan Opera Association's performances in its own home as part of the musical program have been selected, however. Die Meistersinger is to be sung on May 3; Das Rheingold, May 5; Die Walküre, May 8; Siegfried, May 10; Götterdämmerung on May 12; Tristan and Isolde, May 15; and Parsifal, May 17. Casts are now being selected. Both Kirsten Flagstad and Lauritz Melchior are to participate, and the conductors will be Artur Bodanzky and Erich Leinsdorf.

METROPOLITAN PERFORMANCES MAY BE EXTENDED

In the plans submitted to Grover A. Whalen, president of the fair, by Mr. Downes it is pointed out as a possibility that the fortnight of performances may be extended and Italian, French and American operas are also under consideration. Air-conditioning of the Metropolitan Opera House at present appears to have been definitely abandoned and changes in the fair theatre building to make it available for large productions are contemplated.

The Glyndebourne and Paris Opera companies, which had been under consideration for appearances at the Metropolitan, will not come. According to Mr. Downes, there have been many alternate proposals, so that the absence of such organizations is not of vital importance to the entire program. Ballet, opera and concert performances at the fair theatre are said to depend upon final decision as to the use of this building and the allocation of out-door facilities.

Georges Enesco has already been engaged to conduct the New York Philharmonic-Symphony Society in two performances and the Philadelphia Orchestra in a third as part of the Roumanian Government's plans. Artur Rodzinski has been engaged by the Polish Government to direct a concert by the New York Philharmonic-Symphony Society. Negotiations are in progress with Brazil for another program. The appearances of foreign ballets are said to be still in abeyance.

NATIVE MUSIC TO BE FEATURED

Three American operas, native symphonic and chamber music and works of American composers in recitals are part of the program recommended by Mr. Downes to the fair committee. Many organizations are particularly interested in this phase of the music program although no dates have been selected. Among these is the National Federation of Music Clubs whose biennial meeting is scheduled for Baltimore from May 16 to 23. Music prepared for this program is to be given during the first month of the fair.

Mayor LaGuardia has announced that

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Bayreuth Festival to Restage Two Works

BAYREUTH.—Two complete Ring cycles, five performances of Parsifal, six of Tristan and five of the Flying Dutchman (this work, in a new staging, will open the series), are listed for the five weeks' Bayreuth Festival, from July 25 to August 28. Twenty-four performances, a record number, are contemplated.

Victor de Sabata, musical director at La Scala, makes his Bayreuth bow and will preside over the Tristan performances. Other leaders will be Karl Elmendorff, Franz Hoesslin and Heinz Tietjen, the latter also serving as general stage manager. Emil Preetorius is to furnish new scenery for The Flying Dutchman and Rheingold, also to be restaged.

The following singers will participate: Beate Asserson, Ruth Berglund, Rudolf Bockelmann, Robert Burg, Martha Focke, Marta Fuchs, Carl Hartmann, Käte Heidersbach, Edwin Heyer, Ludwig Hofmann, Resi Iffland, Margarete Klose, Max Lorenz, Josef von Manowarda, Elfriede Marherr, Maria Mueller, Jaro Prohaska, Michael von Roggen, Hilde Scheppan, Carl Schlottmann, Franz Voelker, Fritz Wolff, Erich Zimmermann and Germaine Lubin.

Wolf-Ferrari's La Dama Boba In Successful Milan Premiere

Lope de Vega's Comedy Skillfully Reduced to Libretto by Ghisalberti—Mirage, New Hungarian Ballet, Applauded

By MARY TIBALDI-CHIESA

MILAN.—The first of February marked La Scala's christening of La Dama Boba, a new opera by Ermanno Wolf-Ferrari, a world premiere. The subject was Madrid of the XVII century in Mario Ghisalberti's adaptation of a comedy by Lope de Vega.

The protagonist is the Dama Boba (literally Silly Girl), a young woman called Finea, whose backward intelligence makes her a subject of derision, her painful situation being aggravated by contrast with her brainy sister Nise. Both girls possess physical beauty and their father tries to marry them off as soon as possible: but suitors, invariably discouraged by Finea's stupidity, fall in love with Nise. Only a penniless poet, Lorenzo, pays court to the simpleton, his deliberate intention being to sacrifice himself in marriage for the compensation of a rich dowry. Lorenzo is young, handsome, fascinating, and finds no difficulty in winning Finea, whereupon love succeeds in performing what no master had been able to do, that is, illuminate and disclose the girl's intelligence. The first kisses and tender words accomplish the miracle, the poor simpleton being at once transformed into a passionate woman of delightful ingenuousness and charm. The story thereafter is woven around two suitors and Finea's jealous sister, but at the end two happy marriages take place.

MUSIC HAS DELICATE COLORING

The Lope de Vega comedy is not exempt of failings. It is often fragmentary, besides being too episodic and talkative for music, which always tends to hold up the pace of the action. This was felt by the audience, especially in the first act and in most of the second, and it constituted a serious obstacle for the composer in giving the necessary characterization and relief to persons and scenes. On the whole, Wolf-Ferrari did

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Parisian Melodic Diversions Include Anniversary Events

Thibaud Marks Fortieth Year Before Public — Joaquin Nin Gives Thousandth Concert—Weingartner Leads Pasdeloup Forces—Theremin Program by Lucie Bigelow Rosen

By IRVING SCHWERKÉ

PARIS.—Thirty-five "events" are clamoring for major space in an article of minor dimensions. I wish I knew how to do it. And while the reader is figuring it out for me, I'll go on to say that violinist Francescatti (Colonne Orchestra, under Paray) was tremendous in the Lalo Spanish Symphony and the Bach Chaconne, both played in remarkable style. Responding to an inevitable ovation, Francescatti offered Paganini's unpardonable variations on God Save the King—appallingly difficult and utterly worthless as music, in fact a blot upon Music's fair name.

On January 8, Jacques Thibaud was soloist with the same organization. It was, day for day, the fortieth anniversary of his debut as violin soloist with the Colonne Orchestra, and now, as then, he interpreted the work that won him his first success: prelude to Le Déluge, by Saint-Saëns. His present triumph was not without a touching emotional note. Mozart's concerto in A also brought him long acclaim. Other soloists who have these days scored with Colonne, include Wilhelm Backhaus, who did work worthy of a high priest in Bach's D minor, Beeth-

(*Continued on page 36*)

Thais Again Allures at Metropolitan

Massenet Opera Restored with Helen Jepson and John Charles Thomas in Principal Roles—Production Richly Mounted

By HORACE JOHNSON

Massenet's Thais, last restored at the Metropolitan during the season of 1923-24, was produced again for an enthusiastic capacity audience on February 10.

Although the opera does not compare musically with the same composer's Manon, nevertheless there is a dramatic intensity about the work that holds the attention from the beginning to the end of the conflict between sacred and profane love. Except for the over-familiar Meditation, the melodies of Thais are not particularly eloquent though they are ornamented with a rich and unusually fine orchestration. As only two characters are predominant in the opera, Thais and Athanael, the opus seems like a long duet between soprano and baritone.

Richly mounted and costumed, this production is one of the spectacular presentations of the Metropolitan. Helen Jepson, in the part of Thais, was unusually beautiful in magnificent robes. Miss Jepson sang with vocal clarity, encompassing the wide *tessitura* of her role with ease and brilliance. Every movement she made was a stage picture of grace and charm, but there was lacking that passionate intensity so necessary for complete delineation of the emotional content of Thais. John Charles Thomas, the Athanael, sang his part with rich sonority and meticulous French, but did not characterize the monk with the full fire and dramatic force which is one of Mr. Thomas' usual assets. The Nicias of Armand Tokatyan was unusually fine from every aspect. Though his role is not large, he had that debonair quality that is so essential to its interpretation, and sang with tonal excellence. In the first short scene, Norman Cordon as Palemon was outstanding, and all of the minor roles essayed by Wilfred Engelman, Marita Farell, Lucielle Browning, Anna Kaskas, Marisa Morel, Nicholas Massue, Max Altglass and Arnold Gabor were well done.

The ballet dancing during the second scene of Act II had decorative value except for the particularly ungainly terpsichorean spectacle offered by Felia Dubrovska, the *premiere danseuse*. Wilfred Pelletier was the able conductor of the evening, who led with distinction.

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Monteux Re-engaged for Three Years

SAN FRANCISCO.—A new three-year contract has been signed by Pierre Monteux, who for the last four years has been conductor of the San Francisco Symphony Orchestra. Announcement of the new agreement was made by Leonora Wood Armsby, president of the Musical Association, who expressed her "elation" at Mr. Monteux's decision despite several European offers. "He already has developed the San Francisco Symphony Orchestra to a great degree and expects to bring it even nearer to perfection," she said. Mr. Monteux formerly conducted the Boston Symphony Orchestra and ensembles in Paris and Amsterdam. A. F.

Beethoven's Ninth under Walter Among London's Winter Fare

Beecham and Wood Other Batonists in Midseason Period — Bach Concert and Many Recitals Interest Music Patrons

LONDON.—Bruno Walter's appearance with the BBC Orchestra opened with Brahms' Tragic Overture and Song of Destiny, admirably read by the conductor. Beethoven's ninth symphony, provided contrast, the peace of the slow movement being a highlight of the seance. Isobel Baillie (soprano), Margaret Balfour (contralto), Parry Jones (tenor) and Harold Williams (baritone) were an accomplished quartet. The BBC Chorus did excellent work.

Mr. Walter later conducted the Royal Philharmonic Society's concert, chiefly remarkable for Mahler's first symphony. The reading was excellent from every point of view.

Worshippers at the Mozart shrine assembled at Queen's Hall when Sir Thomas Beecham performed the rites with the London Philharmonic Orchestra. The Prague Symphony was sparkling and elegant. Artur Schnabel gave a superb reading of concerto (No. 26) in B flat major, the slow movement being spiritually effective. A scintillating presentation of the Linz Symphony concluded the session.

BACH SERIES POPULAR

It is such a rarity to hear Bach properly played that Georg von Harten's concerts at Londonderry House are specially welcome. At a recent séance, assisted by Boyd Neel and his string orchestra, von Harten gave a superb reading of the clavier concerto in D minor. Joan Cross, soprano, was soloist in the Peasant Cantata, sung by the Midland Bank Choir.

Sir Henry Wood, appearing as guest conductor of the London Philharmonic Orchestra, offered a somewhat soporific program: Bax's November Woods, Glazounoff's Carnival and Borodin's second symphony. The highlight of the concert was Solomon's playing of Beethoven's Emperor Concerto.

RECITAL NOTES

Hearing Lina Pagliughi, soprano, at Queen's Hall, one was tempted to believe that the golden age of song had returned. Mme. Pagliughi's program included operatic arias, of which Mozart's Batti, Batti, was memorable for its remarkable virtuosity. Primo Montanari, tenor, assisted. Ivor Newton's accompaniments were as usual expert, as were John Amadio's flutings.

Jean Norris was the brilliant soloist at the Royal College of Music Fund Concert. Playing Franck's Symphonic Variations, Miss Norris demonstrated her musical skill and mature insight in the beautiful work.

Kathleen Long, pianist, once again displayed her musicianship and technical efficiency in a varied program at Wigmore Hall.

Gabrielle Bernard, pianist and pupil of Frank Mannheimer, gave an excellent account of her accomplishments at Aeolian Hall in a program of Medtner, Prokofieff, Chopin, Schumann, Handel and Scarlatti.

HUGH LIVERSIDGE

Monte Carlo Ballet Russe to Offer Spring Series at Metropolitan

A spring season of the Ballet Russe de Monte Carlo is to be inaugurated at the Metropolitan Opera House on March 13. S. Hurok has announced a repertoire of eighteen ballets, of which The Blue Bird, a divertissement from Aurora's Wedding, has been recently added. Nine performances are to be given by the troupe, which also is to appear with the Cincinnati Orchestra prior to returning to Europe. The ballet has toured the United States since last October. It opens its Monte Carlo engagement on April 1.

N. Y. Philharmonic Men Plan 1939-40 Tour

For the first time in a decade the New York Philharmonic-Symphony Society goes on tour next season, spending two weeks in visits to Baltimore, Washington, Pittsburgh, Toledo, Kalamazoo, Chicago, Ann Arbor, Columbus, Utica, Toronto, Hamilton, Ont., and Ottawa. John Barbirolli, in his third season as permanent conductor, will direct the concerts made possible by the cooperation of the Columbia Broadcasting System and the board of directors of the orchestra. The tour extends from November 20 to December 3.

The Chicago concert will be under the auspices of the Children's Memorial Hospital while the Utica concert, on December 3, is to be broadcast so as not to interrupt the continuity of the weekly Sunday afternoon radio programs.

Because of the tour, the New York season opens earlier, the inaugural being set for October 12 and continuing, as this year, for twenty-eight weeks, concluding on May 5, 1940. Two series of fourteen Thursday night programs, two of fourteen Friday afternoons, two popular-priced series of seven Saturday evenings and two of fourteen Sunday afternoons each are to be given. Ernest Schelling conducts his usual series of six programs for young people on Saturday mornings.

The season will be the orchestra's ninety-eighth and the twelfth since the merger of the Philharmonic with the New York Symphony Society. The last tour was in 1928-29 under Willem Mengelberg. Arturo Toscanini took the ensemble to Europe in the spring of 1930. Of recent years its travels have been limited to visits to Hartford and Boston.

NEW METROPOLITAN THAIS

MARJORIE LAWRENCE,
Metropolitan Opera soprano, having returned from a concert tour sings the title role in Thais with that organization in New York tomorrow night (March 2). (Photo by Bruno, Hollywood.)

BERNARD ZIGHERA,
conductor of the Zighera Chamber Orchestra of Boston

Amparo Iturbi Soloist with Boston Chamber Orchestra

BOSTON, MASS.—Amparo Iturbi, pianist, is guest soloist tonight (March 1) at the final seasonal concert of the Zighera Chamber Orchestra (Bernard Zighera, conductor) in Jordan Hall. W. M.

Juilliard Students Give Puccini's La Boheme

Forsaking their previous practise of opera in English, students of the Juilliard School presented Puccini's La Boheme in Italian in two performances, on February 22 and 24 in the graduate school auditorium. The cast for the initial offering, drawn from the stage technic classes of Leopold Sachse included Gertrude Gibson (Mimi), Ronald Marsilia (Rudolfo), Gordon Dilworth (Schaunard), Vera Weikel (Musetta), Hugh Thompson (Marcello), Eugene Bonham (Colline), Milton Warchoff (Benoit), Carl Nicholas (Parpignol), Leon Lishchiner (Alcindoro) and Howard Wilhelm and Thomas Spencer as the Sergeants. The Friday night cast, also drawn from Mr. Sachse's classes had Emma Beldan as Mimi, William Gephart as Marcello and Berenice Alarie as Musetta.

Modern dress was used by the principals, although the customs sergeants lacked uniforms of any sort and the staging and scenery was of the present rather than the Paris of the original drama. Alberto Bimboni directed with Albert Stoessel as musical director and Gregory Ashman as chorus master.

At the initial performance the cast sang with spontaneity and full appreciation of their assignments. Particularly of interest was the Mimi of Miss Gibson who disclosed a voice of attractiveness if her histrionism was not always traditional. Mr. Thompson's Marcello was outstanding in both vocal and acting aspects while Mr. Marsilia's Rudolfo was capably sung. Miss Weikel's Musetta showed careful training. The production as a whole was fully in keeping with the standards expected from this group.

H. S.

WOR Signs Standard Contract with AFRA

A contract covering salaries and conditions, identical with that recently accepted by NBC and CBS, has been signed by Station WOR with the American Federation of Radio Artists. Announcement of the signing was made by union officials.

World's Fair Plans Revised

(*Continued from page 5*)

lack of time will result in abandonment of the proposal for a music festival by the city to run concurrently with that at the fair grounds. The original plan was to sell advertising at $2,500 per page in a book, The History of Music in America, to finance this but only about $60,000 was found available and it was decided the time was too brief to carry the campaign to a successful conclusion. The Mayor said that the "time element involved has not permitted the complete realization of the program" but instead a series of "very fine artistic and classical programs" would be presented under the auspices of the city during the six months of the exposition.

As pointed out in the last issue of the Musical Courier there is a likelihood that if the preliminary set-up is to be abandoned, musical managers might be asked to provide a series of concerts. A proposal to appoint a music manager to be associated with Mr. Downes is said to be still under consideration, although no appointment has been made to date.

$25,000 *Organ and Composers' Competition for World's Fair*

A $25,000 concert organ, gift of John W. Haussermann, Jr., American composer and patron of music and art, is to be installed in the Temple of Religion at the New York World's Fair. The organ is to be along the lines of the first classical organ in this country, built by G. Donald Harrison in 1937, and installed in the Germanic Museum, Cambridge, Mass. Organ music is to be one of the salient points in the fair program.

Mr. Haussermann has offered $400 in prizes for organ compositions, open only to native composers. One of $200 is for organ alone and the other, of equal amount, is for organ and strings, horns and tympani or any part of this combination. The works should be from five minutes to twenty minutes in playing time and may be for church or concert use. They must be unpublished and not older than January, 1935. The winning works will be performed during the fair.

The competition closes on June 1. Compositions should be submitted with a pseudonym, and the identifying key in an accompanying sealed envelope. The judges are Olin Downes, director of music at the fair; Seth Bingham, organist of the Madison Avenue Presbyterian Church, New York; Roy Harris, composer and conductor; Hugh Ross, conductor of the Schola Cantorum, New York, and at the Church of St. James the Less, Scarsdale, N. Y.; and Ernest White, organist of St. Mary the Virgin Church, New York. Manuscripts should be sent to Mr. Haussermann at 40 Scarborough Road, Briarcliff Manor, N. Y.

National Symphony Orchestra Holds Drive for Sustaining Fund

WASHINGTON, D. C.—The ninth annual sustaining fund campaign to raise $111,000 for the 1939-1940 season of the National Symphony Orchestra, was inaugurated on February 12, continuing until February 22. The amount sought for next season represents the difference between the total cost of operation and the income from ticket sales and tour concerts. Ten committees of more than 600 workers conducted the drive with Thomas P. Morgan, Jr., chairman. C. C. Cappel, manager, said the amount provides for a twenty-five week period of employment for the eighty musicians, two weeks longer than this year.

W. K.

Outstanding Events by National Orchestra

Soloists under Kindler Include Rosa Ponselle, John Powell and Paul Nordoff, Premiering His New Concerto — Recitals by Heifetz, Menuhin, and Other Notables —Opera Series Heard

WASHINGTON, D. C.—A program of diversified background was offered by the National Symphony Orchestra (Dr. Hans Kindler, conductor) on January 29. Compositions of Mozart, D'Indy, Kalinnikoff and the Rhapsodie Negre with its composer, John Powell, at the piano were heard. Mr. Powell's composition was brilliantly performed with splendid assistance from the orchestra, and it was enthusiastically received by the audience.

The concert on February 9 was one of special significance in that Dr. Kindler had chosen to play the Beethoven eighth symphony, to present as soloist Rosa Ponselle, and to round out with the brilliant and colorful orchestration of Islamey by Balakireff. The reading of the symphony, to present as soloist Rosa the light charm of Beethoven revealed to the utmost. Miss Ponselle offered two arias, which evoked so much applause that after several encores with the able assistance of the orchestra, the soprano was forced to rely on the piano alone to accompany her.

On February 12, Paul Nordoff, pianist, was heard with the orchestra in the world premiere of his concerto, a work of considerable interest. Heard on the same day was a suite by Purcell, whose quaintness was well contrasted with Francesca Da Rimini by Tschaikowsky and the *berceuse* and *finale* from The Fire Bird by Stravinsky.

RECITAL BY MENUHIN

Yehudi Menuhin, violinist, attracted a capacity audience when he was presented at Constitution Hall under the management of Mrs. Dorsey on his twenty-second birthday. The audience was so completely moved during his playing of the Bach G minor sonata that there was magical silence for just a second; followed by thunderous applause. He was forced to play the Dvorak Songs My Mother Taught Me twice, and was reluctantly permitted to leave after many encores. The technical virtuosity of the artist was used only as a means to an end in a program in which musicality of the highest spiritual form predominated.

Mrs. Lawrence Townsend's Morning Musicales continued with a program on January 23 that included the mezzo-soprano, Gertrude Pitzinger, Emanuel List, basso, and Roman Totenberg, violinist. The Lieder singer possessed a voice of extreme richness which was not set off to its best advantage, however, due to a program of compositions that were lacking in variety as to mood and tempo. Mr. Totenberg, heard here on previous occasions, maintained the high standard set by himself. The January 30 program scintillated with the vocal brilliance and charm of glamorous Bidu Sayao. The soprano indeed caused a sensation. Equally sensational on the same program was Robert Casadesus' playing of the Debussy Feux d'artifice. The closing concert was to have been given by Lotte Lehmann, who was unable to appear. However, Lauritz Melchior outdid himself in that beside his regular portion of the program, other numbers were added. The tenor was enthusiastically received.

OPERA SERIES

Several evenings of opera were presented in Constitution Hall during the week of February 13. Under the managership of A. Conti Berenguer these proved the most successful Washington has ever attended. The fourth opera, unfortunately, was postponed due to unforeseen circumstances. However, The Bartered Bride, La Boheme and Lohengrin attracted large audiences. This writer was unable to attend the Smetana opera but was greatly impressed with the performances of the latter two mentioned. In Boheme Joseph Bentonelli gave a splendid portrayal of Rodolfo, and Margarita Salvi was a convincing Mimi. Special mention should be made of Berenice Alarie whose Musette was vocally brilliant and whose vivaciousness and charm proved captivating. Frederick Jagel as Lohengrin and Emma Redell as Elsa contributed excellent performances. As the result of fine scenic layout Constitution Hall seemed for the first time a proper background for opera.

HEIFETZ PLAYS

Dorothy Hodgkin Dorsey presented Jascha Heifetz, violinist, on February 19. The Brahms D minor sonata was given a noble interpretation. This was followed by a seldom heard work, the D minor concerto by Bruch. Mr. Heifetz paid special tribute to American composers by playing works of Clarence C. White, Cecil Burleigh, Victor Herbert, Samuel Gardner and Louis Kroll. The brilliant Ballade et Polonaise of Vieuxtemps brought the program to a close, and Mr. Heifetz added to the delight of the audience by playing numerous encores.

Rudolph Reuter's appearance under the auspices of the Washington Music Teachers Association on February 3 was the Chicago pianist's third appearance here. He made a distinct impression in a brilliant and taxing program at the Mayflower Hotel, presenting much unfamiliar music including Tcherepnine and Griffes. He was applauded so heartily as to necessitate the adding of several encores. G. E.

Cynthia Parker, Native Opera, Has Baptism at Texas College

Libretto Based on Historical Events in That State a Century Ago—Score by Julia Smith, Juilliard Fellowship Holder, Includes Indian Coloring

By E. CLYDE WHITLOCK

SCENE FROM THE OPERA CYNTHIA PARKER,

based upon an episode in Texas pioneer history. The picture shows the reunion with her relatives of Cynthia Parker (Leonora Corona), who had been captured twenty-four years earlier by the Comanches.

DENTON, TEX.—The first performance on any stage of Julia Smith's opera Cynthia Parker was given at North Texas State Teachers College, the largest state-supported teachers college in the nation, February 16. The choice of a small city far from headquarters for the first hearing was made partly from sentimental considerations, Miss Smith being a native of the town and an alumna of the college, and partly because of the all-Texas status of the work, as to librettist, composer and performers. Influential also was the further fact that the work is based upon an event of Texas pioneer history, the abduction of Cynthia Ann Parker by the Comanche Indians in 1836, her marriage to Peta Nocona, the chief of the tribe, and her recapture twenty-four years later by the Rangers, led by Capt. Sul Ross, afterward Governor of Texas.

CAST HEADED BY CORONA

The title role was created by Leonora Corona, former dramatic soprano of the Metropolitan and La Scale operas, and herself a native Texan. Her effective singing and impassioned portrayal of the unreconciled, repatriated Cynthia Parker made a deep impression, dominating the entire stage action. Other singing leads were Margaret Finney, of the faculty of Temple (Tex.) Junior College, in the role of Prairie Flower, daughter of Cynthia and Nocona, and Roger Harris, Dallas baritone, as Quanah, their son, who succeeded to the chieftaincy.

COMPOSER A JUILLIARD FELLOW

Miss Smith is by no means unknown in Eastern musical matters. For several years the holder of a Juilliard School of Music fellowship in composition, in the class of Frederick Jacobi, she has had several productions of orchestral and piano works in New York, including the playing last summer by the CBS Symphony Orchestra, in a series of American works, of her Little American Suite. A piano concerto, just completed, is to be played March 18 at the Juilliard School by Vivian Riskin.

EFFECTIVE SCORE

The opera's score is not the experimental offspring of overreaching ambition. The work is done with a practised hand, exhibiting solid workmanship, valid sense of climax, practical scoring, considerable melodic inspiration and sensitiveness of imagination. A series of Indian dances, based upon recorded native themes, is especially impressive.

The musical direction was in the hands of Dr. Wilfred C. Bain, head of the college music department. The total forces involved in the performance included 110 persons. A New York production of the work is being arranged.

Portland, Ore., Players Under Paul Lemay

Broadcast Concert Successfully Given —Josef Hofmann and San Carlo Opera Provide Other Melodic Features

PORTLAND, ORE.—Paul Lemay, conductor of the Duluth Symphony Orchestra, is responsible for an almost incredible restoration of symphonic music here. Taking the decimated and demoralized Portland Symphony Orchestra in hand for a single radio concert, the young American conductor brought off one of the finest symphony concerts ever to take place in the city. The performance was given on February 9 before an invited audience in the Benson Polytechnic High School Auditorium, and was broadcast on NBC's Pacific coast network.

Mr. Lemay's most noteworthy feat was directing a rousing performance of Mendelssohn's Italian Symphony — a work performed by this orchestra only once in the past fifteen years. This was done with the benefit of only a single rehearsal. Moreover, the orchestra had only played together three times since last summer.

The San Carlo Opera Company, which played in the Paramount Theatre February 2 to 5, and Josef Hofmann, appearing in the same playhouse February 6, ended the midwinter hiatus in "big-time" musical attractions. The San Carloans performed Carmen, Madam Butterfly, Faust, Il Trovatore, Martha and Tannhäuser to consistently large houses. Mr. Hofmann, making a belated—by one year—golden jubilee appearance here, gave a magnificent demonstration of his ability to make a hoary and staid old classic sound like the latest novelty. Highlights of his program were Beethoven's Moonlight Sonata and Schumann's Carnaval.

The Portland Junior Symphony Orchestra under Jacques Gershkovitch gave the second of its scheduled concerts in the auditorium on February 18, with Kyoko Matsui, young American-Japanese pianist, as soloist in the Grieg concerto. Simultaneously, the Junior Symphony Orchestra Association celebrated its fifteenth birthday. D. L. P.

Heifetz Made Officer of French Legion of Honor

In an official ceremony at the French Consulate, New York, Jascha Heifetz, violinist, received the designation of Officier of the French Legion of Honor on February 14 from Charles de Ferry Fontnouvelle, consul general. He had previously been designated as Chevalier. The violinist gave his final New York concert of the season the following evening in Town Hall.

NEW YORK CONCERTS

FEBRUARY 6

Alexander Kelberine Carnegie Hall was the scene of Alexander Kelberine's piano recital at which he played Beethoven's thirty-two variations in C minor; Jean Sibelius' sonatina in F sharp minor (op. 67, No. 1); a Liszt Etude d'Execution Transcendante, F minor, D flat Consolation and twelfth Hungarian Rhapsody; five etudes by Chopin and that composer's F minor fantasie, a mazurka, nocturne (D flat) and F major ballade. Kelberine is an informed and feeling musician, possessing wide technical mastery and command of dynamics, the latter sometimes overstressed, which interferes with his intrinsically agreeable and many-shaded tone.

Aside from the aforementioned exception, the Kelberine performances were sound in style and versatile in interpretation, with the classics registering most impressively.

The Sibelius music, not familiar to local piano devotees, proved to be hardly on a par with his symphonic scores, either in material or invention. The work is weak and seems not destined for general acceptance or even frequent hearings.

FEBRUARY 7

Renaissance Quintet and Barbara Farnsworth A delightful program of considerable charm was presented for an applausive audience in Town Hall by the Renaissance Quintet of Ancient Instruments embracing Rudolph Bochco, pardessus de viole; Jacques Malkin, viole d'amour; Dan Farnsworth, viole de gambe; Benjamin Feinbloom, basse de viole; and Leo Small, clavecin. Barbara Farnsworth, soprano, was the assisting artist. The quintet, heard last season as assisting group with Lily Pons, is several years old, and as a result coordination and unity of interpretation are not the least of their notable attributes. The program opened with a suite by Telemann, continued with Couperin's L'Apothéose de Lulli and also included items of Carosio, Rameau, Padre Martini and Rebel. Messrs. Malkin and Small ably offered Ariosti's Lezione 2de and old airs of Monteverde, Arne, Ott, Lulli, Pergolesi and traditional numbers. A keen sense of style and expressive musicianship was revealed by the soprano in this entertaining list.

Harriet Eells A diversified and unconventional program was skillfully presented by Harriet Eells, mezzo-soprano, before an approving Town Hall evening audience. With the effective but unobstrusive Arpad Sandor at the piano, Miss Eells started her program with five generally unfamiliar Brahms songs. Although in some notable instances the mood of these Lieder escaped her and the voice was unrelaxed, Miss Eells sang them with technical assurance. The final one, Frühlingstrost, was done best. It prefaced five items by Max Kowalski, from Giraud's Pierre Lunaire collection, as translated into German by Otto Hartleben. Here the soprano was at her best, admirably achieving the contrasts of both poems and settings and singing with vocal dexterity and colorful tone. Two *morceaux* of Milhaud were followed by Caplet's Les Prières and two Volkslieder arranged by Walter Hirschberg. Hungarian, Czech, Irish, Kentucky and Louisiana folksongs disclosed the versatility of the artist, who was generous with encores.

MONTGOMERY DAVIS

MILDRED DILLING

Mischa Violin In his second Carnegie Hall recital of the season, Mischa Violin, Radio City Music Hall conductor, showed that he still possesses a facile command of his namesake instrument. After warming up in a somewhat leisurely reading of the Corelli-Kreisler La Folia, he attacked the Bach Chaconne and gave a competent if not always stylistically even performance.

RICHARD TAUBER

HARRIET COHEN

In the Mendelssohn concerto, his playing was spirited, suave and tonally appealing, and the *finale* was done with considerable fire and effectiveness. The second half brought the Wagner-Wilhelmj Prize Song, Novacek's Perpetual Motion, Beethoven's romance in F, two Sarasate dances, and the Saint-Saëns Rondo Capriccioso. Many recalls and encores were given. Bernard Frank was the accompanist.

FEBRUARY 8

Elen Dosia and André Burdino Fresh from their recent successes with the Chicago City Opera Company, Elen Dosia, soprano, and André Burdino, tenor, who also serve the Paris Opéra-Comique, delighted a large Town Hall audience in their recital debut. Mr. Burdino, whose diction was impeccable throughout, opened the program with Gounod, Rosa, Lacome and Scarlatti numbers and an aria from Méhul's Joseph. Miss Dosia's first group embraced Lia's air from L'Enfant Prodigue and numbers of Duparc, Fauré and Rubinstein, sung with charm and admirable color if not faultless intonation. De Falla's Seguidille was her encore. An air from Werther and items of Chausson, Leoncavallo and Fauré, Mr. Burdino's second group, necessitated arias from Manon and L'Elisir d'Amore as encores. Two Greek folksongs and two English numbers by Miss Dosia brought the gavotte from Mignon as an encore. Both artists concluded the afternoon with the duet from Lakmé. The newcomers showed expert skill in vocal technic, voices of good size, and did their best work in the operatic encores. Federico Longas was an artistic accompanist.

Boston Symphony Orchestra The versatility of Dr. Serge Koussevitzky and his Boston Symphony Orchestra was admirably disclosed at this Concert Extraordinaire in Carnegie Hall for the ensemble's pension fund. With conductor and players in a typically Esterhazian setting and garbed in appropriate costumes, Haydn's "Farewell" Symphony reflected ideally both in surroundings and delineation the period in which it was written. Although he did not play, Dr. Koussevitzky conducted from a harpsichord. The scene was then changed and, clad in the garb of a modern "hot" orchestra, a diminished group, before a modernistic setting gave Gruenberg's The Daniel Jazz a reading that would have delighted Broadway. Richard Burgin conducted, with Colin O'More singing and reciting the tale. The principal novelty of the evening, a first time in New York offering of Prokofieff's orchestral fairly tale, Peter and the Wolf, and with the Wagnerian *leit motif* idea carried to its furthest limits, preceded the intermission. Richard Hale narrated the story with the various instruments depicting the personages. Dr. Koussevitzky conducted when necessary. The story of the waltz, from Johann Strauss, through Sibelius to Ravel's choreographic poem, rounded out an evening of charming and expressively presented novelty.

Boris Golschmann Making his New York debut after appearances as soloist with the St. Louis Orchestra, Boris Golschmann, brother of Vladimir Golschmann, impressed in a Town Hall recital as a pianist of skill and musical refinement. His reading of Mozart's sonata in D major (K. 311) was spirited, graceful and precise, if not extremely deepfelt. Mendelssohn's Variations Sérieuses, not often heard today, also testified to his taste, excellent command of tradition and sense of form. The Schumann Carnaval was done with competent grasp of its technical and pictorial qualities, though in some of the episodes one missed the ultimate imaginative recreation that causes this work to live anew for succeeding generations of romanticists. The concluding groups brought hearings of Brahms, Debussy, Fauré and De Falla, three Chopin works and Liszt's Mephisto Waltz. A facile technician and an artist of taste, Mr. Golschmann had a cordial reception and granted encores.

FEBRUARY 9

Philharmonic Orchestra The midweek Philharmonic Orchestra concert under John Barbirolli had Walter Gieseking as soloist of mellowed musicianship and impeccable technic. After a dramatic reading of the Roman Carnival overture by Berlioz, done by the orchestra with broad emphases and rich tone quality, the Rachmaninoff concerto in D minor (No. 3) was given a highly effective reading. The eminent pianist made the utmost of its pleasing folklike passages and dealt with its formidable *cadenza* in workmanlike fashion; it remains a score of mixed virtues and showy, but empty *bravura* writing provides some *longueurs*. Mr. Gieseking had a fervid ovation, and shared recalls fraternally with Mr. Barbirolli. The latter gave in conclusion a stirring performance of Tschaikowsky's fifth symphony.

FEBRUARY 10

Anne Mundy Spirit, precision and fluency were salient characteristics in the playing of Anne Mundy, pianist, at Town Hall. She began her list with three Scarlatti sonatas (C major, G minor and A major), done with crisp attack and light touch, the last being most effective. Mozart's sonata in D (K. 311) also had a fleet and dextrous performance. The Schumann Etudes Symphoniques had careful exposition, but with some lack of the contrast and variety of color that these large-scale studies demand. In the second half, Miss Mundy offered the sparkling Ravel sonatine, Griffes' Fountain of Aqua-Paola and Castelnuovo-Tedesco's Onde Lunghe. Her capable technic and musical understanding won for the player recalls and demands for encores.

GEORGES ENESCO

MYRA HESS

Miss Mundy has definite gifts and showed evidence of training under authoritative teachers. Her approach to music was devoid of excess sentiment and on the technical side she had mastered her scores with evident command of the tradition and style associated with each work. It was chiefly in the qualities which transcend technic and give glowing life and communicativeness to a player's work that she seemed at times to be still in the process of maturing in her artistic conceptions. Her recital was commendable for the clarity and the poise of her playing, auguring well for her future in the keyboard field.

Boston Symphony Orchestra Serge Koussevitzky is a conductor who does not believe the derogatory things said about Bruckner by some of the critics, and so he programmed that too-maligned composer's eighth symphony at the Carnegie Hall concert of the Boston Orchestra. The work is prodigious, lasting about an hour, and reveals all the immensity of design, sincere prolixity, romantic melodiousness and ornate orchestration which are characteristic of Bruckner. Highly dramatic and feeling passages alternate with pages of less importance, and the general impression is left that if the composer had been able to wield the self-critical shears, his opus could win far wider response and perhaps even popularity. Koussevitzky threw himself into the interpretative vein with convincing ardor, and his players gave a glowing and technically masterful performance.

The only other number on the program was Moussorgsky's Pictures at an Exposition (in the splendid Ravel version), done with imagination and brilliancy.

FEBRUARY 11

Boston Symphony Orchestra The third New York appearance of the week on Saturday afternoon in Carnegie Hall found Serge Koussevitzky and the Boston Orchestra dispensing a long and variegated program with their usual thoroughness and musical brilliancy. Mozart's symphony in A major (K. 201) was

(Photos of Harriet Cohen by Fayer of Vienna; Dosia by Harcourt, Paris; Burdino by Intran Studio, Paris; Tauber by Ernst Schneider, Berlin; Dilling and Kelberine by Apeda; Davis by Lansing Brown; Enesco by Toppo; Golschmann by Halsman, Paris; Eells by Studio France-Presse, Paris.)

BORIS GOLSCHMANN ANNE MUNDY

done by a reduced string orchestra with superb dynamic modelling and gracious beauty of tone. Two movements from Hindemith's Symphonic Dances, of which the conductor thought so well as to give a second New York hearing, were interesting studies in modern tonal patterning, contrasted in their grave and gay spirit. Jean Bedetti, solo cellist of the orchestra, played ably with the ensemble in a rich and moving performance of Bloch's rhapsody, Schelomo, seldom better done. The second half brought the Moussorgsky-Ravel Pictures at an Exhibition, a stunning reading of the utmost virtuosic mastery and power. Numberless recalls followed, with some cheers.

Montgomery Davis Taste and refinement if not an overlarge voice was disclosed by Montgomery Davis, young baritone, in his Town Hall matinee program with the competent Celius Dougherty at the piano. A Handel arioso, Dank sei dir, Herr (Israel in Egypt) was sung with notable diction and was followed by familiar Schumann and Schubert items. Wagner's Träume opened the second section, which included also some Brahms, Erich Wolff and Jensen and Strauss' Heimliche Aufforderung, the latter offered dramatically and proving one of the best of the afternoon. Three Spanish numbers prefaced English items of Coleridge-Taylor, De Rose, Hageman and Bridge and were followed by several encores.

Philharmonic Orchestra An unusual list chosen by John Barbirolli for the Saturday evening concert of the Philharmonic Orchestra at Carnegie Hall, again showed his skill in avoiding the hackneyed programs of some of his colleagues.

He permitted Nadia Boulanger, renowned and versatile Paris musician, to share honors with him as conductor, and she exhibited baton talents of no mean order, handling her forces firmly and resourcefully. She directed the well made and feeling Pour les Funerailles d'un Soldat, by her late sister Lili (who died in 1918 at the age of twenty-four); Antoni Szalowski's agreeable Overture, of sprightly rhythmic pattern; Nocturne, from Fauré's Shylock, thin and rather innocuous music; and a Monteverdi group of classically lovely and atmospheric song pieces, assisted by five vocalists. In the last-named works, Mlle. Boulanger also played the harpsichord while standing. She took the organ part in her sister's composition. Finally this remarkably gifted woman revealed fleetness and authority as a pianist, when she partnered with Jean Françaix in a smooth account of Mozart's concerto for two pianos and orchestra.

Mr. Françaix appeared too as the soloist in his own piano concerto, a neatly fashioned score of occasional lyricism and much brittle gaiety, more melodious than most of the music by present day young French composers. Françaix, Szalowski and Lili Boulanger all were pupils of the amazing Nadia. Barbirolli led the orchestra masterfully for the two concertos.

Everyone concerned in the doings on the platform received demonstrative favor from the listeners.

FEBRUARY 12

Philharmonic Orchestra Repeating his reading of the Rachmaninoff third piano concerto, Walter Gieseking won resounding applause on this Sunday afternoon when he was again assisting soloist with the Philharmonic Orchestra. John Barbirolli drew the remainder of the program from previous offerings again presenting a moving delineation of Beethoven's Eroica Symphony. Berlioz' Roman Carnival Overture was the initial item.

New Friends of Music All-Haydn was the fare at Sunday afternoon's feast of the faithful provided by the New Friends of Music in Town Hall. Eminent artistic collaborators were Myra Hess, pianist, and the Pro Arte String Quartet. The Brussels foursome performed three of the quartets (op. 74, No. 2; op. 1, No. 6; and op. 77, No. 2) with the senstive musical spirit and polished ensemble for which they are noted. The group, composed of Alphonse Onnou, first violin, Laurent Halleux, second violin, Germain Prevost, viola, and Robert Maas, cello, gave particularly exquisite melodic tracery and

ANDRÉ BURDINO ELEN DOSIA

joyous abandon to the early composition. Miss Hess's strong musicality and sovereign technical powers raised her performance (with Messrs. Onnou and Maas) of the piano trio in A major to the dominating position on the program. There were repeated recalls after the delightful, dancelike final *allegro*, played with perfection of ensemble.

Marie Gabriel Arakian The favorable impression made last season by Marie Gabriel Arakian, soprano, was enhanced at her return on this Sabbath evening in Town Hall. Tones of considerable purity, rich in texture and even throughout a wide *tessitura* were disclosed by the soprano. Scarlatti's Gia il sole del Gange opened her list, which also included the Abscheulicher aria from Fidelio and Buss Lied, also of Beethoven's. The *rondo* from Rossini's La Cenerentola, several Rachmaninoff songs, items of Debussy and Armenian folksongs gave opportunity to reveal her flair for florid style singing and her deep musicianship and understanding. Ease of production and projection was generally present although in the so-called dramatic items, there was a tendency toward over-emphasis. In her own field, that of coloratura, Miss Arakian is a welcome addition to a small group of satisfying vocalists. Franz Rupp provided skillful accompaniments.

FEBRUARY 13

Beethoven Association Not content with having demonstrated his ability as composer, violinist and conductor, the active Georges Enesco revealed himself as a pianist at this Town Hall concert of the Beethoven Association. In a program of his own works, Mr. Enesco conducted ten wind instruments in his Dixtuor (op. 4), then played the piano for his Sept Chansons (op. 15), attractively sung by Virginia Johnson, soprano; and also accompanied Felix Salmond, cellist, in his second sonata in C major (op. 26) for piano and cello. Mr. Enesco proved as refined an accompanist as in his other capacities. The Dixtuor, an early work, shows Wagnerian and Straussian influences and Mr. Enesco's obeisance also to the folk idiom of his race. Ingratiating and well-scored, it discloses at the same time immaturity of concept. The seven songs reflect the charm and simplicity of the sixteenth century idiom, being based on lyrics of Clement Marot of that period. Miss Johnson disclosed marked interpretative ability. The cello sonata, somewhat dark-hued and lugubrious in content, has an interesting *andantino* and a folksong style *finale*. Mr. Salmond realized fully the opportunities provided for his instrument.

RECITALS OF THE FORTNIGHT

FEBRUARY 14

Philadelphia Orchestra An unusual Carnegie Hall concert was that provided by the Philadelphia Orchestra under the direction of Eugene Ormandy with Kirsten Flagstad, soloist, and Richard Hale, reader. It was an evening entirely devoted to Beethoven, and beginning with an extended presentation of music by the master written to Goethe's tragedy, Egmont. The overture, one of the monumental creations of Beethoven, is familiar and beloved by all music-lovers, but the incidental music to the drama is rarely performed. Interspersed by long emotional declamations in English translation by Mr. Hale as a tieing element between the orchestral excerpts and Mme. Flagstad's magnificently sung songs, the Egmont music had profound effect upon the numerous audience. Particularly that orchestral music depicting Clärchen's Death published some of the most eloquent pages—music of profound tragedy and heartfelt beauty—that Beethoven has ever written. Mme. Flagstad sang the scena and aria, Ah, Perfido after the Egmont presentation, offering a superb delineation both tonally and in enunciation. Following the intermission, she again sang with utter finesse Die ehre Gottes aus der Natur and the aria, Abscheulicher, from Act I of Fidelio. The concert was concluded with a very mannered reading of the seventh symphony.

David Holland Two major works by Beethoven, the Waldstein and Op. 110 sonatas, three choral preludes of Bach, Jesus Christus Gottes Sohn, arranged by Rummel and In dir ist Freude and Ich ruf zu dir, Herr, both in settings of Busoni, a Méhul-Mirovitch sonata, given for the first time in New York and two Moments Musicaux of Schubert provided a taxing list for David Holland, pianist, in his first New York recital of the season. As on a previous occasion, technical dexterity with fine attention to detail marked his work. The Méhul work was given a skillful and fluent reading while the Beethoven showed command of style and admirable dynamic coloration. The audience was applausive.

ALEXANDER KELBERINE HARRIET EELLS

FEBRUARY 15

Byrd Elliot Offering her second recital of the season in Carnegie Hall, Byrd Elliot, young American violinist, gave further evidence of increased artistic and technical stature. A technic that at times was scintillant and throughout showed marked brilliance, good tonal coloring and emotional understanding was revealed in her list, which opened with the Franck sonata, delivered with skill. The Glazounoff concerto disclosed stylistic comprehension and warmth of expression. Dohnanyi's Ruralia Hungarica, two Paganini caprices and two Suk items prepared the way for encores. Celius Dougherty provided artistic assistance throughout.

Jascha Heifetz The Town Hall Endowment Series offered a favorite performer in its concert on this evening, which marked Jascha Heifetz's third New York appearance of the winter. His program, played with impeccable attention to technic and with superb tone qualities, included a novelty in Brahms' Sonatensatz, a movement from a sonata jointly written by that composer, Schumann and Albert Dietrich as a tribute to Joachim; a romantic and moving effusion. The list also brought distinguished stylistic versions of Beethoven's A major sonata (op. 12, No. 2); Bach's unaccompanied sonata in C major; Vieuxtemps' ballade and polonaise, and works of Ravel - Dushkin, Castelnuovo - Tedesco, Tansman, Weill-Frankel, Poldowski and Poulenc. The audience showed its enthusiasm in especially warm applause after the impressive Bach reading. Emanuel Bay was an expert accompanist.

FEBRUARY 16

Philharmonic Orchestra A beautifully compounded program was brilliantly played at this Philharmonic Orchestra concert under John Barbirolli, with Mischa Elman as the eminent soloist. Opening with the third Brandenburg Concerto of Bach, done by all the strings (cellos reseated on the right), the conductor led a martial and exemplary reading, the tonal richness of these choirs being delightful to hear. Vaughan Williams' Pastoral Symphony, one of the finest scores this century has produced, had a spontaneous and deeply-felt performance, the exquisite English folk-song and modal manner being reproduced with clarity and fullness of orchestral tone. The offstage wordless solos in the last movement were well done by Germaine Bruyere, who shared bows with Mr. Barbirolli. Elman's superb work in the Brahms concerto was that of an artist, always endowed with sumptuous tone, who has increased in stylistic stature. The *adagio* was particularly memorable for its playing on the part of both soloist and orchestra. An ovation followed, with many recalls for Messrs. Elman and Barbirolli.

(*Continued on page 28*)

Richmond Hears Powell With National Forces

Heifetz, Pinza, Roland Gundry and Daniel Harris among Visiting Recitalists

RICHMOND, VA.—The National Symphony Orchestra, with Dr. Hans Kindler conducting, and with John Powell as assisting artist, was heard in concert at the Mosque on January 16. Tschaikowsky's sixth symphony and Brahms' second concerto were the outstanding features. Mr. Powell, after a warm reception, gave an inspired reading of the piano part. The orchestra was, as usual, brilliant.

Jascha Heifetz played at the Mosque on January 30, sponsored by the Civic Music Association. Mr. Heifetz was in fine form and played superbly, with all his accustomed fire and authority. Emmanuel Bey accompanied, lending splendid support. Brahms' D minor sonata, Mozart's concerto in D major, with miscellaneous other works, comprised the violinist's program.

Ezio Pinza, Metropolitan basso, was brought to Richmond by the Musicians' Club on January 18, at the Lyric Theatre. He displayed versatility of tone and interpretation and was warmly received. His English songs were highly commended. Edwin McArthur accompanied with much ability.

Roland Gundry, sixteen-year-old violinist, played for the Woman's Club on January 9 under the chairmanship of Mrs. John Caskie. Pupil of French teachers, Mr. Gundry made an excellent impression.

Daniel Harris, Metropolitan Opera baritone, sang for the Ginter Park Woman's Club on January 11. With vigor and vitality he offered a program of arias from Handel and Mozart and songs by various composers. Mrs. J. Binford Walford presented the artist, who was accompanied by George Harris.

The Feldman String Quartet of Norfolk, Va., played for The Poetry Society of Virginia at the Museum of Fine Arts on January 11. Works of Haydn, Mozart and Dittersdorf were given.

Active members of the Musicians' Club appeared in a group recital on January 31; the University of Virginia Glee Club made its initial appearance at Charlottesville, under Harry Rogers Pratt, on January 14. J. G. H.

Scottish Orchestra Invites Ireen Maclaren to Be Soloist

The Scottish Symphony Orchestra has invited Ireen Maclaren, pianist, as soloist in Beethoven's second concerto in company with the pianists Lamond, Petri, Schnabel and Solomon, who are to play the other Beethoven concertos.

Miss Maclaren, who is also a singer and speaker (she has won the Shakespeare prize) as well as a pianist, was soloist on January 6 in Beethoven's third concerto with the Eastbourne Symphony Orchestra. On January 16 she broadcast works by Scarlatti, Beethoven, Busoni and Prokofieff.

At her Carnegie Dumfermline recital, Miss Maclaren is programming Handel's seldom heard sonata in G minor for piano and cello, with Marie Dare, cellist. Miss Maclaren will also give two chorale preludes (Bach-Busoni) and three Petrarch Sonnets by Liszt.

London Bach Concerts Among Activities of Georg von Harten

Georg von Harten, pianist, is having an active season, especially in London with his Bach Concerts at Londonderry House. With the assistance of such artists as Antonio Brosa, violinist, and the Boyd Need String Orchestra, Mr. von Harten has presented the Bach piano literature, cantatas and string concertos. He plans a Bach Society for next season to enable music lovers to hear the best artists at reasonable prices. In addition to the foregoing engagements, the pianist gave a Royal Academy recital, playing works by Lennox Berkeley, Prokofieff and Ravel. Mr. Von Harten was also soloist with the Berlin Philharmonic Orchestra three times this season. Early in the autumn, he leaves for an extended concert tour of France and Germany.

VISITS SOUTHWEST

NATALIE BODANYA,

Metropolitan Opera soprano, follows the completion of her operatic season with concerts throughout the South and Southwest. Her first transcontinental tour was made last fall.

Bronxville, N. Y., Theatre Holding Weekly Auditions

WHITE PLAINS, N. Y.—The Bronxville Theatre, under the management of C. Krepps, is claiming the attention of Westchester musicians through the weekly auditions being held there. On each Thursday night three young people selected from these auditions are presented on that stage in a half hour of vocal and instrumental music. Promising talent is being brought to light.

The Bronxville Theatre is also presenting a series of concerts by eminent artists, which began this winter with Efrem Zimbalist playing to a sold-out house. January 25 brought Beniamino Gigli, who sang to an enthusiastic audience.

Josef Hofmann, one of the few artists repeated on the Olney Series, again enthralled a large audience at the County Center on January 20. E. H.

Jean Norris to Play in London and Paris

In addition to playing Tschaikowsky's B flat minor concerto with the Eastbourne Symphony Orchestra, Jean Norris, English pianist, also appeared as soloist in the Schumann concerto with the Hastings Orchestra late in January. Miss Norris played the Franck Symphonic Variations at a Patrons' Fund Concert in London, and presented a program of classics at the French Arts and Travel Society, London, on December 28. Her next London recital is scheduled for April 27, followed by a recital in the Salle Gaveau, Paris, on May 17.

Moussorgsky Opera and New Swedish Ballet in Stockholm

The Sorochinsk Fair Well Received—John Forsell Seventy Years Old—Busch and Walter Conduct

STOCKHOLM.—An interesting operatic event was the newly mounted and completed Moussorgsky opera, The Sorochinsk Fair, a work typically Russian in character, and calculated to please the public. The score is brilliant and opulent, with numerous barbaric choruses interspersed with tuneful arias, not to overlook dashing ballets which the opera troupe did to great advantage. Principal protagonists were Gertrud Wettergren (Wife), Emile Stiebel (Husband) and the usual lovers (Helga Görlin and Einar Andersson).

John Forsell, dean of the Opera, celebrated his seventieth birthday by singing Count Almaviva in The Marriage of Figaro at a *gala* presentation. The venerable singer was welcomed and fêted by Swedish governmental and artistic representatives.

A restoration of Charpentier's Louise was staged, meeting with little success from the audience.

NEW BALLET

Hilding Rosenberg's new ballet, Orpheus in Stockholm, a fanciful tale of the celebrated statue which stands in front of the Opera, met with brilliant success at a matinée. The erstwhile classic figure descends from its pedestal, breaks into a storehouse, dresses in elegant clothes, and creates havoc among the willing Stockholm residents. The music, composed of excerpts from Honegger, Stravinsky and even Gluck works, is spiritual and ironic, a kind of tonal cocktail which serves as rhythmic material for the dancers.

ON THE CONCERT PLATFORM

A memorable event was Bruno Walter's visit when he played a Mozart piano concerto with the Concert Society Orchestra and conducted Mahler's Resurrection Symphony with the help of a splendidly trained chorus. Walter also presented Kurt Atterburg's new Ballade and Passacaglia, one of the composer's most attractive works.

Fritz Busch, permanent conductor of the Concert Society Orchestra, presented various programs including Bach, Brahms, Beethoven and Tschaikowsky works, and several Swedish compositions: symphony by Berwald, Divertimento by Hilding Hallnäs, and Sérénade dans la nuit d'été by Edvin Kallstenius.

Soloists with the orchestra were Artur Rubinstein in Rachmaninoff's second piano concerto; Raya Garbousova in Haydn's D major cello concerto; and Horzowski in Szymanowski's Symphonie Concertante for piano and orchestra. Adolf Busch, violinist, contributed his revision of Max Reger's concerto, and also played Brahms' concerto at a concert under Fritz Busch.

Miscellaneous concerts were those by pianists Brailowsky, Smeterlin, Cortot and Janine Weill (the latter in a Debussy-Ravel list); song recitals by Kirsten Flagstad and Astra Desmond; and a presentation of cantatas by J. H. Roman (1694-1758) at Oscar Church, under the direction of David Ahlen. BENGT PLEIJEL

Grand Rapids Has Active Season

GRAND RAPIDS, MICH.—Alec Templeton, pianist, made his second appearance as soloist with the Grand Rapids Symphony Orchestra (Karl Wecker, conductor). Besides giving an individual interpretation of Rachmaninoff's C minor concerto, he entertained with improvisations and compositions of his own.

Jessica Dragonette, soprano, was presented by East Church Course in a pleasing recital. She was accompanied by Karl Kritz, who also contributed two piano numbers.

Mrs. Curtis W. Johns was chairman of a delightful program given before the St. Cecilia Society by the Curtis String Quartet. Another artist recital, of which Mrs. Carl N. Snapp was chairman, was presented by Hardin Van Deursen, baritone, with Ava Comin Case at the piano. Thelma Holmes, pianist, pupil of Augusta Rasch Hake, contributed three Spanish numbers to the members' recital. A large St. Cecilia audience enjoyed an informal talk on musical conditions in Europe by Paul Shinkman, lecturer and dramatic critic of New York City.

The Chancel Choir of Park Church (C. Harold Einecke, director) gave its sixth annual concert at Rockefeller Chapel, University of Chicago. H. B. R.

New Auditorium for Manhattan School of Music

Mrs. John Hubbard has presented a new auditorium, to be erected at the Manhattan School of Music, formerly the Neighborhood Music School, New York, in memory of her late husband, John Hubbard and her late brother, Dr. Ernest Fahnestock, a member of the board of trustees. Mrs. Hubbard, honorary president of the board of trustees, is a daughter of the late Harris C. Fahnestock, and gave the present building to the school about ten years ago. The proposed auditorium, to be called Hubbard Auditorium, will have a stage large enough for a full orchestra and a parquet and balcony seating nearly 500 persons. The school was started in 1913, and in 1917, Mrs. Martin A. Schenck, founder and director, organized it as a separate school of music.

Delta Omicron Notes

The Lewiston Hotel has been selected for the biennial convention headquarters in June at Estes Park, Colo., by Delta Omicron. A sorority chorus and instrumental ensemble, delegates' recital and province program are planned. A cup will be awarded for the best original work submitted by a member, with cash prizes for the best sorority songs.

Mu Chapter and Phi Mu Alpha chapter at Miami University recently sponsored a concert by Albert Spalding, violinist. Mr. Spalding was initiated by Mu chapter as a National Honorary Patron at a reception, preceding the concert, at the home of Mrs. Edward G. Meade.

Alpha chapter members were guests at the Cincinnati Woman's Club of Mrs. John A. Hoffman, wife of the dean of the Cincinnati Conservatory of Music. Joyce Wassermann, returned from abroad and a former student, played a violin program.

Mrs. George F. Stewart, Jr. national officer, has presented several programs recently for Cincinnati club and church groups.

Marian La Cour, of the conservatory faculty, with Doris Mae Boone, accompanist, has presented her pupils before various Cincinnati groups in an original version of Hugo Grimm's Peter Pan.

SINGING IN ITALY

FRANK FOREST,
American tenor, has returned to Italy to fulfill operatic engagements.

American Conductor in Brussels Debut

Edouard Nies-Berger Directs Symphony Orchestra—Kleiber Returns as Guest—Piano Prize Awarded

BRUSSELS.—Edouard Nies-Berger, American conductor, made a splendid debut at the head of the Brussels Symphony Orchestra. Though he was unknown here, a large audience nevertheless gathered at the Conservatoire to hear him. Nies-Berger's chief item was Sibelius' first symphony—and to induce his hearers to applaud this work demonstrated the conductor's powers of persuasion. Nies-Berger displayed fire, imagination, and a special gift for contrast in his program, other numbers of which were Leonore Overture (No. 3), Antar (Rimsky-Korsakoff) and Carnaval Romain (Berlioz).

KLEIBER RETURNS

One of the principal events of past weeks was Erich Kleiber's return to Brussels and the Philharmonic Society. There was nothing spectacular about his program (no soloist and not even a Beethoven symphony) but he managed, with his usual artistry, to delight with fragments from Romeo and Juliette (Berlioz), excerpts from Rosamonde (Schubert) and Schumann's third symphony.

Eduard del Pueyo, young Spanish pianist, displayed excellent technic and interpretative powers in a series of five recitals in which he presented Beethoven's thirty-two sonatas, the complete piano works of Debussy, Granados' Goyescas and Albeniz numbers. The entire series was sold out with a brilliant success for the gifted pianist.

CONTEST FOR PIANISTS

Since the success of the Concours Ysaye, Belgium has been submerged under a wave of competitions: Prix Kreisler, Prix Brailowsky, Prix Casals, Prix de Greef, etc., etc. The Mrs. Harold Lomas Memorial Concert, founded by Elaine Lomas, an American resident of Brussels, offers Belgian pianists under thirty-five a Paris recital as first prize. Recently, fifteen pianists competed, Alexis de Vries winning the competition by unanimous vote. De Vries possesses a well-developed technic, and above all, a beautiful singing tone.

FRANCIS DE BOURGUIGNON

Boston Orchestra in Symphonies By Sibelius and W. H. Schuman

Koussevitzky Restores Finnish Master's Third—Myra Hess Is Soloist—Thorborg and Serkin Among Recitalists—Beckett Begins Second Youth Series

BOSTON.—Thanks to Serge Koussevitzky, who admires the music of Sibelius and plays it frequently at concerts of the Boston Symphony Orchestra, the Boston public has in the past several years been able to gain familiarity with four of the Finnish master's seven symphonies. The third, fourth and six symphonies have not, however, been heard here so often. Thus there was especial interest in the performance of the third at the Symphony Hall concerts February 17 and 18. The work stood midway upon a program that began with the second symphony by William Howard Schuman of New York, and ended with Beethoven's delectable piano concerto (No. 3), the soloist in which was the distinguished English artist, Myra Hess.

Sibelius' lighthearted and fanciful third symphony, a somewhat experimental work in which he had begun the process of concentration that was to be a leading characteristic of his later symphonies, was cordially received.

NEW SYMPHONY HEARD

Schuman's second symphony, composed in 1937 and which won a prize in a national contest, was performed for the first time in Boston. It is an unconventional work and shows the composer to have an independent, inquiring mind. Set in a single movement that subdivides into three easily recognized sections, the symphony runs its brief course in substantially the same tempo. There is abundant dissonance. Schuman has set considerable store by the use of *ostinati*, and the note C is "stated or implied" through the whole piece. It is perhaps just to consider the second symphony an interesting technical experiment. Mr. Schuman was present to hear his music performed.

The polished artistry of Miss Hess was joined with an impeccable accompaniment by Dr. Koussevitzky and the orchestra. Thus a heavenly performance of this fresh and songful concerto resulted. Soloist, conductor and orchestra were most heartily applauded.

THORBORG AND HARTMANN IN LIEDER

Kerstin Thorborg, the Metropolitan's superb contralto, overwhelmed the audience gathered at Hotel Statler on February 15 for the season's fifth Boston Morning Musicale. This great artist, with her beautiful voice, irreproachable technic, mastery of style and diction is equally at home in opera and concert. Her dramatic temperament, governed by unusual intellectual penetration, brought what seemed to be interpretative perfection to Lieder by Schubert and Hugo Wolf, My Heart at Thy Sweet Voice from Samson and Delilah (Saint-Saëns), and a group by Scandinavian composers. Carl Hartmann, sharing the program with Mme. Thorborg, was cordially received. The Metropolitan tenor exhibited a fine voice and a robust style in songs by Schumann and Richard Strauss, and arias from Wagner's Lohengrin, Die Walküre and Rienzi.

SERKIN IN RECITAL

Although Rudolf Serkin set the town by its ears when he first came here last year for a series of Beethoven sonata recitals with Adolf Busch, and this season made a personal triumph when he first appeared as soloist with the Boston Symphony Orchestra, not until February 5 did he give his first local piano recital. Throughout his recital Mr. Serkin again impressed as a singularly versatile and expressive artist whose virtuoso technic is dazzling.

BECKETT OPENS SECOND YOUTH SERIES

Wheeler Beckett, conductor, now resident in Boston, made local music history last fall when he undertook a series of three Youth Symphony Concerts for youngsters of high school and junior high school age. The series was practically sold out before the first concert, and proved a thorough success. On February 15 Mr. Beckett, again conducting an orchestra of seventy Boston Symphony men, began a second series. Once more Symphony Hall was filled with an attentive and receptive gathering who applauded Mr. Beckett and his musicians to the echo.

Thelma Jerguson, soprano, who studied here at the New England Conservatory, and subsequently in Europe, made an auspicious debut at Jordan Hall February 14.

Quincy Porter, American composer and dean of the New England Conservatory faculty, conducted an enjoyable concert by the Conservatory student orchestra in the same hall on February 15.

C. W. D.

Riviera Centres Have Diversified Music

Nice Hears Anniversary Carmen and Boheme with Kiepura—Brailowsky and Cortot Score—Grace Moore in Concert at Cannes

NICE.—Bizet's Carmen, in honor of the composer's centenary, inaugurated the opera season. A special cast from Paris gave a vital and vigorous performance: Germaine Pape, a dashingly brilliant Carmen; Anzani as Don José; Debouver as Escamillo; and Lucienne Derrat as Micaela. Spaaderman conducted with his usual finesse.

Other operatic successes were La Boheme with Jan Kiepura, whose voice and youth made a hit with the audience; and Lalo's Roi d'Ys, a delight for music lovers.

Alexander Brailowsky opened the concert season with a Chopin recital at the Municipal Casino. Especially noteworthy were his readings of the funeral march from the B flat minor sonata, and the Grande Polonaise. The audience demanded numerous encores.

Cortot followed with a Chopin-Schumann program, displaying his wonted art and pianistic refinements. Schumann's Carnaval was particularly noteworthy for poetic imagination and lovely tone quality.

GRACE MOORE AT CANNES

At Cannes, the outstanding event of the season so far was Grace Moore's appearance at the Casino—the hall hardly large enough to accommodate the crowd which came to hear the popular American singer. With Manuel Infante accompanying, Miss Moore delighted with a variety of songs and arias, carrying the audience off its feet with the air from Louise—a role which Miss Moore seems to have made her own.

Toti dal Monte charmed with her *bel canto* in a list of Bellini, Rossini, and various Italian arias.

Alexander Brailowsky and Cortot both filled the Casino, the former being much appreciated in unfamiliar Liszt numbers and Ravel's Ondine; the latter in Chopin's preludes and etudes. Artur Rubinstein presented an interesting list of Bach, Beethoven, Debussy, Chabrier and Chopin, to which his admirers induced him to add many extras.

OTHER MUSICAL HAPPENINGS

At Cannes Ninon Vallin, soprano, opened the season with a song recital, featuring Schumann's L'Amour d'une Femme, a group of lyrics by Bizet (Avril, Berceuse sur un viel air, l'Adieu de l'Hotesse Arabe) and songs by Debussy and Fauré. Mme. Vallin gave authoritative interpretations of her program, and succeeded in making the classical Schumann contrast effectively with the vaporous and atmospheric Debussy and Fauré.

Jacques Thibaud delighted and surprised in a program which did not contain any of the works he usually presents. Vitali's chaconne was the first number, nobly phrased and warmly acclaimed by the crowded audience. An early Mozart sonata ensued, which in turn was followed by an admirable reading of Fauré's masterly sonata. A Dvorak Danse Slave and some Spanish dance arrangements by Thibaud concluded the brilliant seance. Tasso Janopoulo was the expert accompanist.

LELAND L. SMITH.

Baloković Honored by Late Pope Pius XI

The death of Pope Pius XI recalled the fact that in 1922, when the late Pontiff ascended to the Holy See, he bestowed the title of Commander of the Order of St. Gregory on Zlatko Baloković, Yugoslav violinist, the first decoration made by the new Pope. Mr. Baloković at the time was the youngest man to receive this honor. He also received a Papal Bull for distinguished service, signed by Cardinal Gaspari.

The violinist, following the ceremony, gave a command recital for the College of Cardinals and later in Rome was heard in a joint program with Battistini under the patronage of the King and Queen for one of their royal charities.

Maganini Leads Second Greenwich Concert

GREENWICH, CONN.—At the second in the series of young people's concerts presented by Quinto Maganini and his orchestra under the auspices of the Greenwich Unit of the New York Junior League, John Kirkpatrick, pianist, was soloist in Gershwin's Rhapsody in Blue. Both soloist and ensemble gave a reading that delighted the youthful audience. The Ride of the Valkyries from Wagner's Die Walküre opened the program and then came the polka from Weinberger's Schwanda. Bizet's Jeux d'Enfants, rarely heard, the third movement from César Franck's symphony, the Dagger Dance from Victor Herbert's Natoma, Josef Wagner's Bull Fight from The Birthday of the Infanta, and Mr. Maganini's own Lake at Sunset provided an eclectic list received with applause by the audience, which also showed its approval of the leader's interpolated comments.

A. R.

Piccinni's Remains Found

PARIS.—The remains of Nicola Piccinni, the celebrated rival of Gluck, have been discovered in a villa in Passy (a section of Paris) where he died May 7, 1800. The Italian Government has requested that the remains be transferred to Bari, where Piccinni was born, January 16, 1728.

First-Times Featured In Cleveland

Rodzinski Leads Works of Menotti and Berezowski—Paul Wittgenstein Soloist—Hindemith in Lecture-Recital—Marian Anderson and Elisabeth Schumann Appear

CLEVELAND, O.—A list of first time performances comprised the program of the thirteenth pair of symphony concerts. Menotti's sparkling overture to Amelia Goes to the Ball confirmed the favorable impression of other music centers. Less impressive, with much of love's labor lost, was Berezowski's toccata and variations for string quartet and orchestra. The Walden String Quartet and Artur Rodzinski, conducting, struggled valiantly through the music. Paul Wittgenstein gave a remarkable performance of the Ravel left-hand piano concerto written for him; it was an amazingly brilliant performance throughout, eliciting hearty applause. Dr. Rodzinski closed this program with an illuminative interpretation of Schumann's Rhenish Symphony. The preceding pair of concerts centered around Sibelius' fifth symphony with its sombre brooding character and disconnected thematic material. Concertmaster Joseph Fuchs did the Lalo Symphonie Espagnole with his usual fine artistry and Dr. Rodzinski added a Bach Brandenburg Concerto and Strauss' Till Eulenspiegel for his closing number.

HINDEMITH AT ART MUSEUM

Always alert to the modern in art, the Cleveland Museum of Art has made extraordinary contributions to the cause of musical culture: Paul Hindemith gave a fascinating exposition of his works with the assistance of the finely sensitive pianist, Lydia Hoffmann-Behrendt. It was in his earlier works that the German composer appealed strongly to his enthusiastic audience.

Another capacity audience at the Museum attended Bach's Art of the Fugue as presented by the Scholz Brothers in a scholastically cut and dried fashion; while imagination had no voice in their proceedings, the towering structure of this work was clearly set forth.

Mrs. Brudno's Concert Course drew an audience overflowing to the stage to hear Marian Anderson, in magnificent voice (in her lower range). She moved her hearers deeply.

Of quite different nature was the Lieder singing of Elisabeth Schumann at Severance Hall. Finely interpreted and artistically phrased, her program nevertheless suffered from monotony in content. She was, however, roundly applauded by an appreciative audience.

RUBINSTEIN AT OBERLIN

Braving an untimely snowstorm, a large number of Clevelanders betook themselves to Oberlin's Finney Chapel to revel in the magnificent pianism of Artur Rubinstein. The Bach-Busoni toccata and fugue, Schumann's Etudes Symphoniques of exquisite nuances, the Chopin group and the closing Spanish fireworks revealed his rare artistry.

Two young orchestral organizations were heard within a fortnight. Under Hyman Schandler's splendid musical leadership, the Women's Symphony Orchestra of eighty was presented by the Cleveland Art Association; collaborating was Serge Nadejdin's Russian Ballet. In addition to a purely orchestral program offering Mendelssohn, Gluck-Mottl and Tschaikowsky compositions, the orchestra furnished the musical background for colorful ballets in the traditions of the Russian School, set to the music of Liszt's Preludes, Johann Strauss' Carnival and Chabrier's Spanish Rhapsody. The capacity audience was enthusiastic.

Working towards the goal of membership in major orchestras, seventy young musicians formed the Philharmonic Orchestra, which Karl Grossman of Western Reserve conducted in an ambitious program of true artistic calibre. Boris Goldovsky gave a musicianly and virtuosic performance of Mozart's D minor concerto. R. H. W.

Eisenberg Soloist with Scranton Philharmonic Orchestra

SCRANTON, PA.—Opening its new season in the Masonic Temple, the Scranton Philharmonic Orchestra presented Maurice Eisenberg, cellist, as soloist in the Boccherini concerto. The soloist, enthusiastically received, gave a dexterous and penetrative presentation of the opus and had to add the *bourée* from Bach's C major suite as an encore.

Dr. Felix M. Gatz, conductor, started the evening with Weber's Oberon Overture, his musicians giving a brilliant reading. Particularly outstanding was the work of the string section and the solo horn. Tschaikowsky's fifth symphony received a fine delineation under the able leadership of Dr. Gatz and the audience demanded an encore, the *nocturne* from Mendelssohn's Midsummer Night's Dream. Mrs. Harold A. Scragg, president of the Scranton Philharmonic Orchestra, welcomed the 1,400 who attended. G. L.

Philadelphians in Wagner List With Kipnis as Feted Soloist

Heifetz Recital Is Highlight—Enesco Mounts Podium as Guest—Traviata Sung by La Scala Company—Curtis Program by Serkin

PHILADELPHIA.—The Philadelphia Orchestra concerts of February 3, 4, and 7, featured all-Wagner programs, with Alexander Kipnis as soloist. The orchestral numbers were prelude to Parsifal, overture to Tannhäuser, and three excerpts from Die Meistersinger (introduction to Act III, Dance of the Apprentices, and Entrance of the Mastersingers). They were all admirably read and played by Mr. Ormandy. Mr. Kipnis sang selections from Parsifal. Tannhäuser, Tristan und Isolde and Die Meistersinger. His resonant and powerful voice was greatly enjoyed, and his presentations skillful and artistic.

HEIFETZ IN RECITAL

Two recitals have been interposed in the regular Philadelphia Orchestra season this year, and the second was that given by Jascha Heifetz, (or it should be said "those," as his program for the Saturday evening concert differed from that for Friday afternoon), on February 10 and 11. His principal numbers on Friday were a Bach prelude (transcribed by Mr. Heifetz), Beethoven's sonata (No. 7) in C minor, and the Bruch concerto in D minor, followed after the intermission by an American group, including Deep River and compositions of White, Burleigh, Herbert, Gardner and Kroll, closing with the Ravel Tzigane. On Saturday the first part was devoted to the three B's-Brahms' Sonatensatz, Beethoven's sonata (No. 2) in A major and the Bach sonata (No. 3) in C major for violin alone. Numbers by Ravel-Dushkin, Castelnuovo-Tedesco, Tansman, Weill-Frenkel, Poldowski, Poulenc and Vieuxtemps filled the last part. Mr. Heifetz was in his usual fine form technically, but with an added warmth and depth to his wonderful interpretation of Bach and Beethoven particularly, although all were superbly done. He had the invaluable assistance of Emanuel Bay as accompanist.

ENESCO GUEST LEADER

Georges Enesco, was guest conductor of the Philadelphia Orchestra for the concerts of February 17, 18 and 21, presenting Gluck's overture to Iphigenie en Aulide (with the Richard Wagner ending), Schumann's symphony (No. 1) in B flat major, his own symphony (No. 1) in E flat and his well-known Roumanian Rhapsody (No. 1) in A major. All were given meticulous readings, with the joy and happiness of the Schumann work finely brought out. It was interesting indeed to hear such an authoritative interpretation of Mr. Enesco's own works, and the prolonged applause bespoke the audience's pleasure in them.

One of the finest performances of a local opera company was given here on February 9, by the Philadelphia-La Scala Opera Co. when they presented La Traviata, with an excellent cast, both vocally and dramatically. The house was sold out and several hundred turned away. The three principals—Annunciata Garrotto, Jan Peerce and Robert Weede were exceptionally fine, while all the others did splendid work in their lesser roles. They were Edith Miller, Rita Anthony, Costante Sorvino, Theo. Bayer, Foster Dennis, Walter Stafford and Theo. Czerwinski. To Fritz Mahler, conductor, goes much of the credit for the success, as he had all phases under fine control at all times.

SERKIN HEARD AT CURTIS

Rudolf Serkin, pianist, as a guest artist was heard in a magnificent recital in Casimir Hall at the Curtis Institute of Music, on February 7, before a capacity audience, which seemed to fully appreciate the glorious playing of this fine artist. Again that electric quality was evident, in his command of dynamics, and the many gradations of tonal shadings. An appalling technic seemed rather the means than the end, as the different composers were so faithfully presented.

Sol Kaplan, pianist, pupil of Madame Vengerova, gave his graduation recital at the Curtis Institute of Music on February 13, revealing a fine technical equipment for the difficult works of Bach, Beethoven Brahms, Schumann, Chopin, Ravel, Poulenc, Albeniz, Mompou and Liszt.

JEANNE BEHREND'S PROGRAM

Jeanne Behrend gave the first of a series of three recitals devoted to the Music for the Piano by American Composers, on February 15, at the Curtis Institute of Music, when the following composers were represented—Reinagle, Mason, MacDowell, Kelley, Powell, Carpenter, Ives, Mrs. Beach, Sowerby, Shepherd and Farwell. They were all given with Miss Behrend's clear-cut, excellent musicianship, and augur well for the other two recitals.

MAHLER LEADS FEDERAL ORCHESTRA

At the Philadelphia Federal Symphony Orchestra concert on February 5, with Fritz Mahler conducting, Horace Johnson's suite Imagery, (inspired by poems by Rabindranath Tagore and based on original Hindu Themes, in three parts as follows—Procession to Indra, Aparasa, and Urbasi), was given its first performance in Philadelphia and proved to be a delightful work. M. M. C.

Toscanini Conducts Brahms Program

Liebeslieder Waltzes, with Piano Soloists and Chorus, Featured by NBC Symphony Orchestra

Brahms' fourth symphony began the program of the broadcast concert led by Toscanini, supported by the special orchestra created for him, on February 11. The rest of the evening brought more Brahms, and only Brahms, in the form of his Liebeslieder Waltzes and Academic Overture.

It can safely be said that the first and last movements of the symphony were inimitably superb interpretations and performance, while the rest of the work has been done with more fantasy and appeal on other occasions known to the present reporter. However, the effect of the proclamation as a whole was mighty and stimulative, and at the end, rousing salvos of applause recalled the conductor repeatedly.

A charming and altogether irresistible hearing of the waltzes delighted everyone. Toscanini found exactly the right moods for the lovely *morceaux*, and gave them an endless variety of nuances in dynamics, tone and phrasing, with the well-trained assistance of a mixed chorus of sixteen voices, and fluent piano duet affiliation supplied by Erich Leinsdorf and Joseph Kahn.

RESPIGHI AND ELGAR WORKS PLAYED

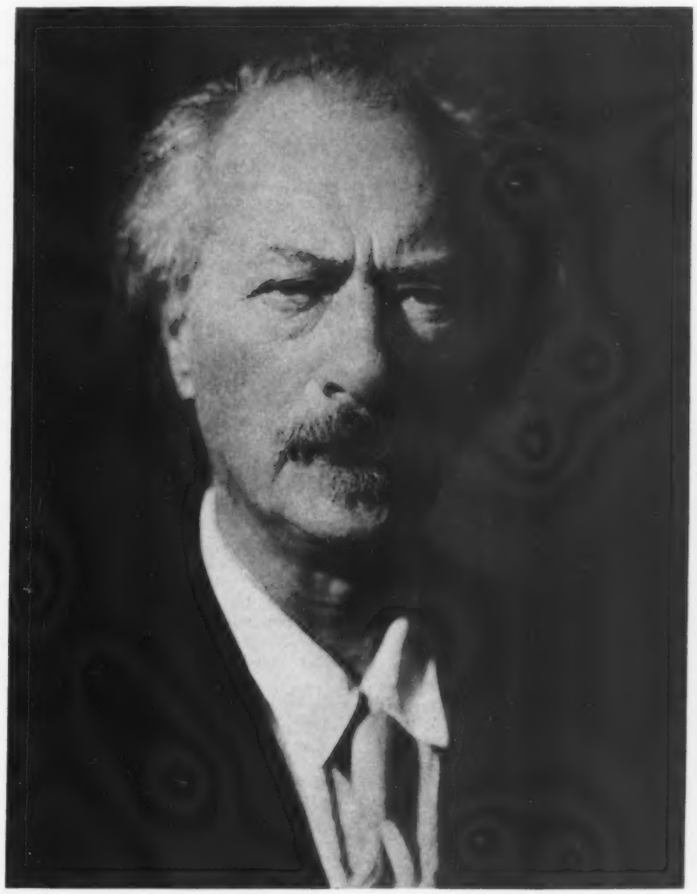
For the thirteenth concert of his broadcasts at Radio City on February 4, Toscanini gave Mozart's Prague Symphony (No. 38) in D major (Köchel 504), Respighi's Fountains of Rome, the Weber-Berlioz Invitation to the Dance, and Elgar's Enigma Variations.

The writer of these lines invites the admirable Lawrence Gilman as a guest critic *pro tem*, and takes the liberty of quoting brief excerpts from his February 5 review in the Herald Tribune:

"Thrice familiar items, no doubt, all these were. We had, indeed, heard them many times before . . . and yet their impact last evening upon the mind and imagination of the responsive listener was indescribably electrical and arousing . . . the opening measures of the symphony entered the ears and mind as though one had never heard them before . . . the Fountains of Rome . . . one heard it all as though for the initial time last night . . . such things have startled and mystified innumerable listeners at every concert that Toscanini has directed; they will continue to do so as long as this inexplicably vivifying power is exerted for the bewilderment and the awe and happiness of those who were privileged to sit before its workings." L. L.

Stell Andersen Heard with Warsaw Orchestra

WARSAW.—Stell Andersen, American pianist who is touring Europe, played with the Warsaw Philharmonic Orchestra recently, under Joseph Oziminski. In Mozart's Coronation Concerto, Miss Andersen was particularly admired for her classic style, delicate restraint and refinement, while in Milhaud's Phantaisie Pastorale, written especially for the pianist and premiered at the present concert, her fluent technic, colorful sonorities and clever interpretation won both the player and the composition a warm reception. Miss Andersen also gave a recital in the Conservatory Hall, in which she was acclaimed again for her excellent pianism and musicianship. R. P.



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Steinway Piano

Brico Orchestra and Soloists to Present Eugene Onegin

Tschaikowsky's opera Eugene Onegin, in concert form, is to be given by the Brico Orchestra at its March 14 concert in Carnegie Hall, New York. Maria Marova, soprano; Maria Maruchess and Marie Louise Beltz, mezzo-sopranos; Viola Silva, contralto; Ivan Velikanoff and Walter Reynolds, tenors; Bruce Boyce, baritone; and Max Panteleieff and Leon Lischchiner, bassos, are the soloists under Antonia Brico's direction.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Berlin Hearkens to Furtwängler As Conductor of Own Concerto

Edwin Fischer Soloist—Dresdeners in Visit with Mainardi Assisting—Faust Introduces a Tenor Siebel—American Woman Leader and Recitalists Heard

BERLIN.—Preparatory to touring the Rhineland country, the Berlin Philharmonic Orchestra under Furtwängler gave a program to a capacity audience, consisting of Beethoven's first symphony and the conductor's Symphonic Concerto for piano and orchestra, with Edwin Fischer soloist. This work of monumental proportions, was premiered about a year ago, and the impression remains about the same—a work by a consummate musician, somewhat lacking in thematic originality, influenced by Bruckner's mould and form, unmistakably captivated by Brahms, and influenced by Franck's chromaticism. Fischer's interpretation was a *tour de force*, equaled by the orchestra's response to terrific demands made by the score. Furtwängler, Fischer, and the orchestra were warmly ovationed by the obviously impressed public.

DRESDEN ENSEMBLE IN VISIT

The Dresden Philharmonic Orchestra, under Paul van Kempen, made one of its infrequent visits to Berlin, playing at the Philharmonie a program of Weber's Euryanthe Overture, Beethoven's eighth symphony, Wagner's Tannhäuser Overture, and Haydn's cello concerto, with Enrico Mainardi soloist. Van Kempen's illuminating interpretations, and the orchestra's smooth and brilliant playing, were rewarded with fervent applause. The climax of the evening was unquestionably Mainardi's superlative playing of the concerto, manifestly one of the finest performances of the work heard this season.

The Munich Philharmonic Orchestra, under Siegmund von Hausegger, was another welcome visiting orchestra. Elly Ney, pianist, was the soloist in Beethoven's G major concerto. Other items were Beethoven's Leonore (No. III) overture and Bruckner's fifth symphony.

AMERICAN WOMAN BATONIST APPEARS

A fourth concert, given by the Landes orchester of Berlin, at Singakademie, was conducted by Mary Ann Culmer, a young lady from Indiana. Her program, conducted from memory, comprised Mozart's G minor symphony, Strauss' Don Juan, Berlioz' Carnaval Romain, and Franck's symphony. Miss Culmer disclosed considerable talent and assurance in her baton technic, though her attacks lacked precision and definite beat. She was more at home in music calling for brilliant than poetic treatment, and she displayed an ambitious musical nature not yet capable of realizing its aims.

GOUNOD'S FAUST WITH INNOVATIONS

The new production of Faust at the Volksoper was marked by two conspicuous features: the role of Siebel was sung by a tenor, and Marguerite had no spinning wheel. Hans Hartleb's *mise-en-scène* was satisfactory except in the ensembles, when the stage was either empty or full, and the festive mood of the celebrants was far from convincing. Walter Kubbernuss' scenic sets were picturesque. Gustav Koenig's conducting had authority and animation, but lacked elasticity. The cast, though competent, was not always equal to Gounod's demands. Maria Wutz's Marguerite was attractive pictorially. Wilhelm Schmidt (Mephisto), Hermann Ablemann (Valentin), Henk Noort (Faust) and Margarete Kraemer-Bergan (Martha) were efficient. Franz Klarwein's Siebel was the most satisfactory of the lot.

A plethora of pianists invaded the concert halls recently. Leading the vanguard was Frederic Lamond at Beethoven Saal, playing Schumann and Beethoven. At the Singakademie, Max Nahrath played Schubert, Schumann, and moderns, featuring Kurt Stiebiz' new sonata. Claudio Arrau held forth at Bach Saal, playing Beethoven sonatas, while Georg Kuhlmann, at Beethoven Saal, devoted his program to German moderns. Other pianists were Lubka Kolessa, Winifried Wolf, Pàl Kiss and Käthe Heinemann.

Ludwig Schuster, violinist, and Georg Kuhlmann, pianist, joined forces in a sonata seance: Bach, Beethoven, Debussy and Reger, the latter particularly admirable.

A pair of Lieder concerts were given in succession at Beethoven Saal, one by Marta Rohs of the Vienna and Dresden operas (program of Brahms, Wolf, Sibelius, Rachmaninoff) and another by Emmi Leisner (program of Schubert's Die Winterreise). Both singers gave distinguished performances, ably seconded by Michael Raucheisen, pianist.

U. S. A. ARTISTS HEARD

The American Women's Club presented three American artists in a concert for the benefit of the Winterhilfe. The performers were Edna Weese, soprano, Robert Allen Geis, baritone, and A. John Daniels, pianist. Miss Weese's lovely voice was heard to advantage in airs from Lohengrin and a group of English songs. Mr. Geis sang two Wagner arias and also an English group. Mr. Daniels was brilliant in Chopin and played sympathetic accompaniments for the singers.

ANTONIO LORA

Atlanta Has Ensemble Of Young Players

Josef Hofmann, Pasquier Trio and Ballet Caravan among Those Appearing in Georgia City

ATLANTA, GA.—A complete symphony orchestra playing worthy symphonic literature in true symphonic style—the players teen-aged junior and senior high school students; the guest conductor, Dr. Joseph Maddy. This was the setup for a truly inspiring program fired with the earnest enthusiasm of youthful musicians under able direction. The program by the In And About Atlanta High School Orchestra included the *allegro* from the Schubert B minor symphony, Valse Triste of Sibelius and numbers by Tschaikowsky and Victor Herbert. The Senior High School Chorus led by Anne G. O'Callaghan added strength and color to the concert in several numbers and joined with the orchestra in the Gloria from the Mozart Twelfth Mass as a concluding number. The concert was opened by a violin choir composed of children of even less than teen-age playing the New World Symphony *largo* and Amaryllis by Ghys.

This was the second annual performance of the orchestra. Marked improvement was shown over the performance of last year; and if the fine development continues, an orchestra worthy of the symphonic title is in the making. Concert proceeds as well as private donations were awarded to deserving members in Interlochen Camp Scholarships.

The American Ballet Caravan presented a program concluding with Billy the Kid, a ballet of real individual style and interpretation—and something really American. Two other ballets—Air and Variations in classic style to the Goldberg Variations of Bach, and Pocahontas, music by Elliott Carter, Jr., in modern "agonistic" style—while interesting, did not ring so true as did the Billy the Kid, music by Aaron Copland and choreography by Eugene Loring, who also danced the role of Billy.

HOFMANN'S RECITAL

The City Auditorium was sold out long in advance for the piano concert of Josef Hofmann. And his program included all the selections dear to the hearts of the public for the past fifty years. He began with the Blacksmith Variations of Handel and proceeded by way of Scarlatti, Beethoven (The Moonlight), Schumann (Carnaval), Chopin (group including the Fantasie-Impromptu), ending with a Liszt group. Flawless technic, beautiful style, interpretations correct yet vital—and all under the unique spell of Hofmann.

PASQUIER TRIO APPEARS

Chamber music is the test for a musical public—and a goodly number gathered at the Piedmont Driving Club Hall to hear the Pasquier Trio and Hugh Hodgson, pianist. The Beethoven trio in C minor (op. 9, No. 3) provided a classical overture. Three pieces of Pierne dedicated to the Trio and employing clever devices such as the letters of the names of the brothers of the trio for thematic material in one were very lovely and modernly interesting. The last of the Pierné selections was a very witty and colorful sketch of the Trois clerqs de St. Nicholas. Hugh Hodgson joined the Trio in the performance of the Brahms quartet in G minor—the last movement with the Gypsy theme was particularly exciting.

C. M. E.

Palm Beach Concert by Miami Symphony Orchestra

PALM BEACH, FLA.—A large audience greeted the University of Miami Symphony Orchestra at its February 8 concert here under the auspices of the Society of the Four Arts. In a real tropical locale, Dr. Arnold Volpe's ensemble offered a well-balanced program embracing Glinka's Russlan and Ludmilla overture, the César Franck symphony, the prelude to Wagner's Die Meistersinger, the Danse Espagnole from De Falla's La Vida Breve and the familiar Bolero of Ravel. As an encore, an excerpt from the Brahms G major sonata was given. Dr. Volpe led with his accustomed authority and the young musicians showed the results of his admirable training. Notable tonal balance, able musicianship and brilliance of execution, particularly demonstrated in the Bolero and Meistersinger numbers, were disclosed by the visiting players.

Y. L.

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America's Musical Culture Often Underestimated by Europeans

George Perkins Raymond, Tenor, on Return from Tour of Foreign Cities, Tells of Experiences—Sees Radio as Important Aid to Progress

"Europe doesn't realize the musical culture of this country and, in many instances, is still attempting to deprecate our efforts on the ground that we are a young nation, unable to develop a particular idiom," said George Perkins Raymond, American tenor of concert, radio and oratorio during a recent conversation with a Musical Courier representative.

"As a matter of fact, music is our only medium of international expression and the days when racial attributes were distinguishable in music are gone. Today there is an interchange of ideas, probably because of closer communications so that to say American composers are aping those of other countries is entirely unfair. No longer are composers producing music characterized solely as French, German, Italian or any other, but by means of this international medium all are contributing to the greater entity of music itself, and American composers are doing their bit and doing it well."

Recently returned from an extensive European tour, Mr. Raymond spoke particularly of the activity, in all fields, in the Scandinavian countries "where stability and sanity prevail" and where there is not only a great interest in the music of their own composers but also in music of the world. He discussed his programs, on which Lieder (he is a Lieder specialist) had a prominent place but which also included American numbers.

Need for Program Variety

"Program making is about fifty per cent of any concert, you know," he went on. "But today programs are becoming too stereotyped, too formal and artists forget the vast store-house of song and, instead, give lists of the same type and style.

"A program should be well-balanced, that is it should provide a balance of moods as well as a balance of composers. It should be constructed with the thought of presenting an harmonious whole not merely offering certain groups. It should provide contrast but it should at the same time take cognizance of the different values as between composers as well as between songs.

"As a hobby, I have collected programs of concerts offered in New York for many seasons and it is interesting to see how many times the same song has been offered.

"And speaking of composers, I do not differentiate between classical and modern but only between good and bad. For example, just because a number is by Beethoven or Strauss does not mean that it must be a good one; there are good and bad songs by the best of composers. The artist should keep this in mind also when arranging a program."

Mission of the Radio

Mr. Raymond spoke enthusiastically about the radio for he believes it fulfills a necessary function in musical education but he does not believe that radio, and its sister television, will entirely supplant the concert field because "people will still want to see what they have become accustomed to hear."

Born in Akron, O., Mr. Raymond is American trained. A student at Yale, the war interrupted his work and he saw service in the Philippines. Later he studied with Mme. Schoen-René in Berlin and became intensely interested in Lieder. He has been giving concerts for about fifteen years except for a period of study abroad. His tour last season took him to Holland, Scandinavia, London and Budapest, while in this country he has appeared in many cities both in concert and in oratorio as well as in radio. At present he is considering returning to Europe this summer "but this time for a vacation after my work here," he concluded.

H. A. S.

Monte Carlo Sponsors Notable Series

Schnabel, Thibaud, Bovy and Teresina Among Artists Welcomed in Monaco City

Monte Carlo.—Artur Schnabel gave a pair of recitals, playing Beethoven in his impeccable German manner. His mechanism is sufficient, his tempo classical, yet one wishes that once in a while a false note could be struck, or that he would wander from the traditions of the conservatory.

Jacques Thibaud appeared as soloist with the local orchestra under Freitas Branco. To the disappointment of many, the violinist gave nothing new—as always the inevitable Symphonie Espagnole of Lalo and Saint-Saëns' saccharine Havanaise. Naturally, the interpretations were excellent, as was the work of Freitas Branco and the band.

Vina Bovy delighted in a concert of *bel canto* and *bravura*.. In Handel's Nightingale, arias by Rossini and Meyerbeer, her phrasing was perfect, and her singing with Peysie's discreet flute obbligatos was a treat. Freitas Branco ably seconded the soloist with orchestral accompaniments.

Kurt Baum, tenor, also accompanied by Freitas Branco and the orchestra, displayed his *pianissimo* in Lohengrin and his impressive *fortissimo* in Celeste Aida. His passionate outburst in Giordano's André Chénier was also warmly appreciated. Many encores were added. Freitas Branco gave a colorless reading of Brahms' second symphony and a dynamic performance of Berlioz' Carnaval Romain.

Teresina scored brilliantly as dance soloist with orchestra under Freitas Branco. Looking exquisite in her brilliant costumes, the Iberian was particularly fine in Albeniz' Triana, many in the audience rising to their feet to demand an encore. Turina's Fantastic Dances, particularly the Ensueno, were highly effective. Albeniz' Evocation, by contrast, was a trifle monotonous as a spectacle. Freitas Branco also scored with Albeniz' Navarra. This was perhaps the most finished of the musical matinees of the season.

Leland L. Smith

Mozart's Requiem to Be Sung by Schola Cantorum

Fannie Cleve, Austrian soprano, makes her American debut on March 22 when she is heard as a member of the assisting quartet in Mozart's Requiem, presented by the Schola Cantorum (Hugh Ross, conductor). Lorraine Eley, contralto, William Hain, tenor, and Mark Love, Chicago Opera Company bass, are the other members. Sixty musicians from the New York Philharmonic-Symphony Society are to assist. In Bach's fifth Brandenburg Concerto the soloists will include Ernst Victor Wolff, harpsichordist; John Amans, flutist; and Mishel Piastro, violinist.

IN POSTPONED PROGRAM

ANNIE TUMA, contralto, gives her postponed Town Hall, New York, recital on March 5. (Photo by Ben Pinchot.)

Tri-City Orchestra in Second Concert under Oscar Anderson

Davenport, Ia.—Under Oscar Anderson's able direction the Tri-City Symphony Orchestra has shown steady improvement in all departments. At its second concert in the Masonic Temple, it had reached a high level of accomplishment. The César Franck symphony was presented with fine tonal balance, fervor and precision under Mr. Anderson's decisive and authoritative leadership. The audience of 1,200 showed the pleasure and the esteem in which they hold Mr. Anderson.

The soloist, Robert Quick, won approval for his accurate and fluent performance of the Mendelssohn violin concerto, and was compelled to grant several encores, in which he had the artistic support of Jane Anderson at the piano. This was truly the finest concert the Tri-City Symphony Orchestra has given us.

R. A.

Ada Belle Files Sings with Aurora Civic Orchestra

As soloist with the Civic Orchestra of Aurora (Ill.), Ada Belle Files, contralto, sang Amour, Viens Aider from Samson and Dalila and a group of songs by Chausson, Ravel, Gretchaninoff and Rachmaninoff. As encores she sang Annunziata's Serenata, which was its first performance in the United States, and Powell Weaver's Moon Marketing. Miss Files furnished the program at the Lindenwood College Club banquet at the Chicago Woman's Club, February 3.

Geoffrey O'Hara Honorary Patron of Delta Omicron

Geoffrey O'Hara, American composer and conductor, was made an honorary patron of Delta Omicron at the Women's City Club, Chicago, by Pi Psi and the Chicago Alumnae chapters. Bessie Covert, national president, officiated at the initiation. Pauline Xohrn, soprano, presented a program of Mr. O'Hara's songs.

German Theatre Boom

Berlin.—According to recent statistics, there are in Germany, for cities of more than 50,000, one hundred and fifteen municipal theatres, the total budget of which amounted to seventy million marks the past season. From 1934 to 1937, receipts increased from 20,900,000 to 23,800,000 marks.

Casals and Huberman Visit Cairo

Local Musicians Active in Chamber Programs of the Egyptian Musical Society, Including Works of Milhaud and Goossens

Cairo, Egypt. — Among international artists, no one is more popular in Egypt than the violinist Bronislaw Huberman. His recent appearance here, before leaving to play with the Palestine Symphony Orchestra, was an event, and the program of Brahms and Beethoven sonatas, Tschaikowsky's concerto, and various shorter pieces by Handel, Bach, Szymanowski and Brahms was memorable. Angelo Kessisoglou was the excellent accompanist, sharing Huberman's ovations at the end of the seance.

Pablo Casals' first visit to Cairo was also a memorable event. In a list calculated to demonstrate the nobility and sentiment of his cello (Brahms, Bach, Roentgen, Haydn and Schumann) Casals scaled the heights of artistic achievement. Otto Schulholf was the perfect accompanist.

A program organized by the Egyptian Musical Society, in conjunction with the Egyptian Radio, showed that Cairo possesses a considerable number of excellent musicians. The Menaszes Quartet (Adolphe Menaszes, Silvestro Cataccio, Joseph Huttel, Maier Reiniger) played Milhaud's un-original seventh string quartet and brilliantly read Tschaikowsky's sextet (op. 70) assisted by Naum Poliakine (viola) and Edgardo Brunetti (cello). Other works, less successfully played were Brahms' clarinet quintet, Eugene Goossens' Five Impressions (Joseph Huttel, pianist; Guido Trapini, flute, and Maier Reiniger, cello).

Emil Frey, Swiss pianist, displayed technical command of high order and considerable temperament in a list of Bach, Beethoven, Haydn and Schumann. A rare concert for Egypt was the organ recital by M. G. Horsley at the Scotch Church of Cairo. The program comprised Bach's toccata and fugue in D minor, Buxtehude's Passacaglia, and works by Handel and modern English composers.

Gerhard Willner

Ann Arbor Festival to Present Noted Soloists

Ann Arbor, Mich.—Metropolitan Opera artists are among those to be heard at the 1939 May Festival in Hill Auditorium here on May 10, 11, 12 and 13. Gladys Swarthout, mezzo-soprano, makes her first appearance here on the initial program. Helen Jepson, soprano, is to appear in Otello with Giovanni Martinelli and Jan Peerce, tenors, on Saturday night when Richard Bonelli, baritone, and Norman Cordon, bass-baritone, are to be heard.

Marian Anderson and Elizabeth Wysor are among the contraltos. Ezio Pinza, basso, is to appear at the Young People's concert. Selma Amansky, Philadelphia soprano, is also to be heard.

Heading the instrumentalists is Georges Enesco, composer - conductor - violinist, who is to direct the Philadelphia Orchestra, appearing also as violinist and in a program of his own compositions. Rudolf Serkin, pianist, will be heard with the orchestra. Eugene Ormandy and Saul Caston are also to lead the Philadelphia ensemble. The University Choral Union and the Young People's Festival Chorus, as usual, participate in the program. Earl V. Moore, musical director of the festival, will lead the combined chorus and orchestra. The chorus has been trained by Juva Higbee.

A. R.

Wisconsin Seeks Head Of Rural Music

State Federated Clubs' Board to Sponsor Legislative Bill—Milwaukee Music Includes Visits of Chicago Opera and Symphony Orchestra and Recitals

MILWAUKEE, WIS.—A state director of music for rural schools became the main issue of discussion of the board of directors and executive committee representing the Wisconsin State Federation of Music Clubs, meeting here. It was voted to arrange for presentation of a bill in the Legislature now in session, which would empower the state superintendent of schools to appoint such a supervisor.

The federation will seek a $6,000 annual appropriation to pay expenses. It was announced also that contests for student musicians and young artists in piano, voice and violin, for the central district of Wisconsin, Iowa and Illinois, will begin in Milwaukee April 29. The Wisconsin contests will be held in Milwaukee May 15. Mrs. Charles Madison, Milwaukee, is chairman.

RECITALISTS IMPRESS

Artur Rubinstein's piano program, under auspices of the Civic Concert Association at the City Auditorium, provided the top thrill for musicgoers, who were amazed by the reach and perfection of his technic, his tone, and the strikingly individual realizations of compositions by Stravinsky and DeFalla he achieved.

In the same hall Nathan Milstein scored a success with the large membership of the Civic Concert group in a program composed of three sonatas and works by Paganini. Both accompanist Arthur Balsam and the violinist disclosed sterling mastery of classic form although evidently uncertain of each other's pace and tempos.

CHICAGO OPERA IN BOHEME

Another outstanding success was that of Grace Moore in La Boheme, produced at the Auditorium, before a large audience by the Chicago City Opera Company. Sharing vocal honors was Armand Tokatyan, tenor. Miss Moore's Mimi especially drew favorable comment for naturalness and the unexpectedly rich emotional quality of her singing.

Dr. Uno A. Nyman, who has retired to an Ellison Bay retreat to compose, was provided an opportunity to hear an entire evening's production of his latest works for piano, voice, violin and string ensemble. Members of the MacDowell Club played the numbers before a capacity audience at the Athenaeum. The works revealed Dr. Nyman has acquired technical mastery of his medium to a professional degree, and the quartets and songs proved vital and finished expressions of musical conceptions.

VIROVAI WITH STOCK ORCHESTRA

Robert Virovai, young violinist, appearing as soloist with the Chicago Symphony Orchestra (Frederick Stock, conductor) made a decided hit in a program played at Pabst Theatre. At the same theatre Josef and Rosina Lhevinne presented a fine program of duo numbers and solo works with resounding success. At the Auditorium a large crowd were vastly entertained by a piano program presented by Alec Templeton, sponsored by Samuel McKillop, president of the Lyric Male Chorus. J. Mc.

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BOOKED FOR TOWN HALL

JOSEPH SCHUSTER,
soloist with the New York Philharmonic-Symphony Orchestra this season playing cello concertos by Schubert and Boccherini and the solo part in Strauss' Don Quixote, will be heard in his own recital at Town Hall, New York, on March 17.

Pro Arpa Quartet on Tour Visits Havana

Following their appearance at the Diaz Musicale at the Hotel Plaza, New York, the Pro Arpa Quartet (Eloise Bieber, Anne Roberts, Anna Sacchi and Helen Thomas) left for a tour. In Havana they gave two concerts with the Sociedad Pro Arte Musical. They have an engagement with the Reading (Pa.) Choral Society. The quartet formed in 1936 by Djina Ostrowska, harpist of the New York Philharmonic-Symphony Orchestra, in Italy, appeared there and then made their debut in this country. This season they played, among other engagements, for the Chaminade Club of Brooklyn, N. Y.

Nadia Boulanger to Teach at Fontainebleau

Nadia Boulanger is to conduct the class of Marcel Dupré this summer at Fontainebleau while the latter is touring Australia. She will be associated with Ludovic Panel, organist at Sacre Coeur, Paris. Mme. Boulanger, as a student at the National Conservatory of Paris, won every available prize. She has given recitals in principal cities in the United States and abroad and has been heard with numerous orchestras.

Norden Lectures at Newark, N. J. on Untempered Harmony

N. Lindsay Norden lectured on the untempered harmony of *a cappella* music for the Newark (N. J.) Archdiocesan Institute of Sacred Music in the Cathedral Auditorium on February 16. An organ in just intonation was used to illustrate his talk.

Prague Stresses Native Note In New Opera and Ballet

Czecho-Slovakian Composers Offer Recent Chamber Music—Teachers Heard at Choral Concerts

PRAGUE.—The National Theatre is to be congratulated on having presented the first local performance of The Devil in a Village, eight-scene ballet by Fran Lhotka, Yugoslav musician of Bohemian origin. The effective action of the work, based on a Croatian popular fairy-tale, was adapted for the stage by Pia and Pino Mlakar, two Yugoslav dancers of considerable fame. Lhotka, hitherto known here only by reputation, proved to be a composer of conspicuous talent, the highlights of his well-constructed score being all episodes which are under the spell of Croatian folk tunes.

The Opera spared no effort to make the novelty effective, and the result was a feast for eyes and ears. Joe Jencik, stage-manager and ballet-master, won high regard with his careful training high regard with his careful training of the *corps de ballet*, the solo parts being entrusted to Jaroslav Berger (Devil) Eva Vrchlicka, Karel Pirnik, and Zdenka Zabylova. Frantisek Skvor conducted with perfect dynamic control, and Frantisek Muzika supplied exquisite settings and costumes. The audience received the work with every evidence of sincere approval.

BROADCAST OPERA

The German department of the Broadcast Station transmitted the local premiere of The Black Spider, broadcast opera by Heinrich Sutermeister, young Swiss musician. The composition of the libretto, based on the tale of the same name by Jeremias Gotthelf, met all requirements of the transmitting stage, the listeners being particularly pleased with the novel treatment of piano, harmonium, and organ. The fine cast included Lilly Jaksch, Lisa Frank-Swoboda, Fritz Göllnitz, and Oskar Gluth. The difficult choral passages were excellently sung by the German Men's Choral Society, assisted by members of the Broadcast Choir. Heinrich Swoboda expertly directed the German Theatre Orchestra.

CHAMBER MUSIC NOVELTIES

The Prague Wind Instrument Quintet called attention to five new scores by Czecho-Slovak modernists. The interesting program contained quintet for wind instruments op. 10 (Pavel Haas), trio for oboe, clarinet, and bassoon (Klement Slavicky), scherzo for five wind instruments (Jaroslav Zich), quartet for flute, clarinet, bassoon, and piano, op. 20 (Josef Michl), and quintet for wind instruments op. 15 (Jarolsav Mastalir). Frantisek Maxian was the reliable associate at the piano.

A concert of the Pritomnost Society introduced six manuscript works which failed to make a profound impression on critical hearers. Nevertheless the bulk of the audience enthusiastically applauded scherzo for piano (Frantisek Picha), sonata for violin and piano (Hanus Winterberg), sonata for piano, op. 11 (Frantisek Vrana), four pieces for piano (Jules Kowalski), theme with variations for violin and viola (Vladimir Hanousek), and seven short pieces for piano and four hands (Arnost Strizek). Hearty plaudits recalled Dana Setkova, Frantisek Holecek, Marta Kusa, pianists; Eugenie Fichtenova, violinist; Jaroslav Scoboda, violist; and the authors.

An overcrowded hall ecstatically thanked H. W. Süsskind for his outstanding delivery of all piano compositions by Leos Janacek. After overcoming a slight nervousness which hampered his opening numbers, Eugene Kalix was soon in full possession of his notable faculties, surpassing all expectations in his stirring performance of Liszt's Mephisto Waltz. Alice Herz-Sommer brought down the house more than once, Schumann's Carnival being the artistic acme of her recital. Uproarious applause recalled Josef Langer whose classical program culminated in Beethoven's Appassionata Sonata, which has seldom been recreated with more captivating results. Credit must also be given to Otakar Hollmann who skillfully played some pieces written for one hand.

NEW CZECH CHORAL ENSEMBLE WELCOMED

The local debut of the Society of the East-Czech Teachers had a telling effect, Choirmaster Josef Plavec being able to hold both singers and listeners absolutely in his grip. The Moravian Teachers easily solved the most difficult vocal problems of their unhackneyed program, Ondrash by Emil Axman being the successful novelty of the evening. The Hlahol Choir reaped well-deserved recompense for its stylish interpretation of modern Czech compositions, sung with perfect intonation and amazing transparency of polyphonic passages. The Aim Quartet presented some manuscript novelties which drew attention to little-known gifted native composers such as J. Cipr and Miroslav Krejci. Impressive was also the *gala* night of the German State Training College for Teachers, who delighted experts with pieces by Orlando di Lasso and Palestrina.

GERTH WOLFGANG-BARUCH

Leonard Stocker Weds Janice Hall

EAST HAMPTON, L. I.—Janice Hall, daughter of Mr. and Mrs. E. Arthur Hall, and Leonard Don Stocker, concert singer, were married here on January 31. Mr. Stocker has returned from study in Vienna and Paris. W. K.

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Mengelberg Enlivens Budapest Season

Huberman's Appearance with Orchestra Draws Throng—Stell Andersen Is Heard with Ensemble and in Recital

BUDAPEST.—Willem Mengelberg, the Dutch conductor, brings to Beethoven, in a wholesome, refreshing manner, a color resembling the bright meats and fruits in pictures by old Dutch painters. In such a way, we heard the Eroica Symphony. But those who think Mr. Mengelberg is limited to German music heard Berlioz and César Franck steeped in sparkling colors and in the tender and authentic French manner. Mengelberg, at the head of the Budapest Concert Orchestra, had success in the Municipal Theatre.

The same hall was overcrowded when Bronislaw Huberman appeared. Accompanied by the Budapest Concert Orchestra, excellently batoned by Janos Ferencsik, Mr. Huberman played concertos in A minor by Bach, and two in D major by Mozart and Brahms. The slow movement of the Bach concerto was remarkably beautiful.

Stell Andersen, the sympathetically earnest and cultivated American pianist, brought a novelty in Darius Milhaud's Concerto Pastorale, which closed calmly and pleasantly in F major. The guest was accompanied by the Budapest Concert Orchestra under Wilmos Komor. A few days later Miss Andersen gave a recital, playing Couperin, Brahms and Chopin, proving again her best qualities.

Jenö Kerpeley, poetic Hungarian cellist, had a beautiful evening accompanied perfectly by Dr. Otto Herz, pianist. His entirely artistic program contained a suite by Scarlatti (transcription by Luigi Silva), Rhapsody (No. 1), by Bela Bartok, and three Bach chorales, transcribed by Zoltan Kodàly.

ALEXANDER JEMNITZ

Mu Phi Epsilon Members Active in Composition and Performances

Two members of Mu Phi Epsilon have had their musical comedies produced recently. Pauline Alderman, of Mu Nu chapter at the University of Southern California, wrote Bombastes Furioso, a burlesque tragic opera, given at Bovard Auditorium. Alma Grayce Miller's Gally Go West was given in Meadville, Pa. A member of Chi chapter, her song Memorial Day won first place in the 1938 composition contest awards. In the same contest Catherine Sauer, Mu Xi chapter at the American Conservatory, Chicago, took first place in the choral and ensemble class and won recognition in the other groups. A concert pianist, she won the John Palmer and Beethoven gold medals.

Elizabeth Henderson, another winner, has had three works published recently: O Sweet Content (mixed voices), The Night Will Never Stay (three-part women's chorus); and Shepherds, What Joyful Tidings (mixed voices). June Longing, for medium voice, is to be released shortly.

Carolyn Birney, Mu Omicron chapter, Cincinnati, winner in the ensemble class, has written Telephonic String Quartet, the themes of the first movement being based on telephone numbers of friends. A resident of Hannibal, Mo., she has written Life on the Mississippi, a tone poem.

Esther Keller, Cleveland, gave a demonstration on handling voice problems in senior high school and Helen Schwin was in charge of the program for elementary music teachers at the Northeastern Ohio Teachers' Convention.

All women members of the music faculty at the University of Oregon are active in Nu chapter, which is sponsoring the university orchestra (Rex Underwood, conductor). Virginia Crane and Dorothy Behrens, of Phi Zeta chapter at Morningside College of Music, are listed in Who's Who Among Students in American Universities.

Mary Parker Converse, Mu Rho chapter, Denver, has received an official pilot's license following her recent trip on a freighter from New Orleans to Southeastern Africa.

Harriet Payne, Kappa chapter, first violist of the Indianapolis Symphony Orchestra, is official copyist and arranger for that ensemble. Winner of first prize in the biennial composition awards, she also was awarded a fellowship for study in London. While in Hollywood she wrote the score for the nature film, Timperesque. Her fantasy for strings, played at the Saratoga Festival, was broadcast recently over CBS from Chicago. Her variations were played recently at the Rochester symposium. Martha Madison, Phi Beta chapter, sang Swedish folksongs recently over WLB. Hazel Nohavek of the same unit addressed the Minnesota Education Association. Omega chapter at Drake University has instituted closed meetings at which members perform in their "minor" fields.

Sylvia Meyers, Washington, D. C., formerly of Mu Lambda chapter, has received an Elizabeth Sprague Coolidge medal for playing the harp solo part in Ravel's introduction and allegro at South Mountain, Vt.

Margaret Kimball has won a scholarship for study with Olga Samaroff; Helen Haupt for work with Ernest Hutcheson; and Jane Rogers for continuation of her voice study at the Juilliard School. All are members of Gamma chapter at the University of Michigan.

Goldie Taylor, president of Mu Omicron at the Cincinnati College of Music, has been named an official lecturer for the music appreciation series of the Cincinnati Symphony Orchestra. Etelka Evans of Cincinnati Conservatory is lecturing on music festivals.

Grace Douglas, of the San Francisco alumnae, had charge of the Fiesta Chorus at the eighth annual San Mateo Fiesta and directed a special concert of the Municipal Chorus.

Fay Homan, of Portland Alumnae, toured with the winning quartet and choral club of Rose City Auxiliary of the American Legion, winners of the Oregon contest.

Nadia Boulanger to Conduct Boston Concert

BOSTON, MASS.—Nadia Boulanger conducts her annual memorial concert for her sister, Lili Boulanger, in Symphony Hall on March 6. The *finale* from Malipiero's Canticle of the Sun has its American premiere. Four compositions by Lili Boulanger will be heard. The Harvard Glee Club and the Radcliffe Choral Society together with fifty-five members of the Boston Symphony Orchestra, E. Power Biggs, organist, and four soloists from Paris, Noemie Perugia, Natalie Kedroff, Hugues Cuenod and Doda Conrad, are to participate. The proceeds will be used to establish a fund for promising young American composers in need of financial assistance. W. M.

Vandy Cape Tours Eighteen States

Forty offerings of her Singing Satires in January and February engaged the activities of Vandy Cape. Her itinerary took her to Connecticut, Massachusetts, New York, New Jersey, Pennsylvania, Nebraska, South Dakota, Colorado, Wyoming, Idaho, Oklahoma, Arkansas, Texas, Kansas, Louisiana, Missouri, Illinois and Indiana.

HARRIET COHEN

WINS ANEW

in New York Town Hall Recital, February 19th

PROGRAM

Early English Keyboard Music of Gibbons, Purcell and Arne.
New English Music by Constant Lambert (Elegie); John Ireland (The Palm and the May); Arnold Bax (Paean).
The English Sonata by Haydn; Cirandas by Villa-Lobos; Fantasia in C minor by Bach; Edward Ballad and Rhapsody in G minor of Brahms.

Program of Pianist an Event

One of the outstanding recitals of the season was given at the Town Hall yesterday afternoon by Harriet Cohen, the eminent English pianist. In the first place, Miss Cohen offered a program that was an event in itself.

Miss Cohen played the entire program with thorough intellectual and emotional understanding and complete musical and technical mastery. Consequently the recital was satisfying as few are, and the audience listened with absorbed attention.

Pitts Sanborn in New York World-Telegram, Feb. 20, 1939.

Making her first New York appearance since 1935, Harriet Cohen gave a piano recital yesterday afternoon in Town Hall, and followed her laudable practice of devoting much of her program to music, both by her British compatriots and composers of other lands, which is seldom or never heard in the regular concert repertoire.

Miss Cohen's playing offers much to admire in its technical skill, its spirit and sonority as well as its clarity of detail.

New York Herald Tribune, Feb. 20, 1939.

With the missionary spirit characteristic of musicians of her country, Harriet Cohen, noted English pianist, opened her Town Hall recital yesterday afternoon with two groups of English music. And with an enterprising spirit characteristic of all too few musicians of whatsoever country, Miss Cohen compiled a program that would provoke and sustain interest. So doing, she assured herself of the good-will of a house already predisposed by recollection of her past performances.

In a program of such variety Miss Cohen seemed at constant ease, sensitive to broad elements of style as well as to details of phrasing and color. Although her playing of some of the early music seemed overconcerned with minutiae, the impulse proceeded undoubtedly from the same sensibility that gave distinction to the afternoon, and for which a good-sized audience was duly appreciative. *G. G., in New York Times, Feb. 20, 1939.*

Alike in early English keyboard music and in music by latter-day English composers who have dedicated works to her, Harriet Cohen played fluently and with an ingratiating sense of style at her recital in Town Hall yesterday. *O. T., in New York Sun, Feb. 20, 1939.*

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Chicago Music Fare Ranges from Russian Chorus to Berg Concerto

Hans Heniot Makes Local Debut—Stock Returns to Lead Symphony Orchestra in Modern Novelty, with Krasner as Soloist

CHICAGO.—General Platoff's Russian Don Cossack Choir of twenty-five voices scored a stupendous success at its Chicago debut at the Auditorium, February 5, singing an interesting program superbly under Nicolas Kostrukoff's direction and further entertaining with Russian dancing and whistling. The Russian Don Cossack Choir is as remarkable as it is unique.

HANS HENIOT IN CHICAGO DEBUT

After a long sojourn in Europe and South America, where he won his spurs becoming a first-class conductor, Hans Heniot made his debut at the podium in his home town as guest conductor at one of the Illinois Symphony Orchestra's regular Sunday concerts. Judging this talented young man's prowess with the baton by his account of Wolf-Ferrari's Secret of Suzanne overture and two Debussy nocturnes, he was able to obtain excellent results so sure is his beat, so learned his conception and so flagrant his musical erudition. Mr. Heniot made the lively overture sound even more merry and buoyant than customary and in the Debussy he showed himself to be a poet and a thinker. Mr. Heniot shone also in Radie Britain's Four Songs—The Sunken City, Open the Door to Me, Twilight Moon and In Living Ecstasy, receiving first performance with orchestra. The first three, performed previously with piano accompaniment, gain considerably in musical value in their new garb because Miss Britain's modernistic orchestration emphasizes to a marked degree rather than alters the melodic line. Well sung by Esther Hart, soprano, the novelties made a decided impression.

HAZEL GRIGGS' PIANO RECITAL

In Hazel Griggs, we discovered a conscientious and interesting pianist with facile technic, interpretative gifts and the ability to play Gershwin's three preludes, which closed her program in the Studebaker Theatre, with a *bravura* well nigh breath-taking. Earlier in her recital she offered the classics with understanding and compositions by Debussy and Ravel with equal versatility.

HARRY ZELZER BRINGS TRUDI SCHOPP

The vogue of Trudi Schoop and her dancing comedians is on the upgrade as far as Chicago is concerned, for the Civic Theatre was sold out on the afternoon and evening of February 5. These dance frolickers made merry to the great enjoyment of balletomanes who want to be entertained rather than educated in terpsichorean art.

HANS LANGE CHAMBER ORCHESTRA HEARD

Before a rather small but enthusiastic audience the Hans Lange Chamber Orchestra gave the first of a series of four concerts in the Blackstone Hotel's Crystal Ballroom. Mr. Lange had well prepared his men for the performance of Johan Stamitz's E flat major symphony and Ernest Bloch's Four Episodes, and they exposed the thin orchestration of the first and the undeniable beauties of the latter with telling effect. The Beethoven quintet in C major was performed in a perfunctory manner by the Philharmonic String Quartet and one of their colleagues from the Chicago Symphony Orchestra.

BENTONELLI AT ORCHESTRA HALL

Joseph Bentonelli, tenor of the Chicago Opera Company, demonstrated that the concert field has in him one of its most interesting singers of songs of many schools and varied moods. He delighted a capacity audience at Orchestra Hall, February 11, by his clear delivery, impeccable phrasing and his ability to put over the footlights his keen sense of humor whenever opportunity permitted. Though the program as a whole was of the popular type, the recitalist's intellectuality as a serious interpreter was brought out in *chansons* of more significance. Warmly received, Bentonelli responded generously to the demands for encores.

CHICAGO SYMPHONY PROGRAMS

With no soloist and no novelties on the February 2-3 concert, Hans Lange was able to arrest the interest of the listeners through his scholarly readings of a Johann Christian Bach sinfonia for double orchestra, Williams' Pastoral Symphony, Respighi's Fountains of Rome and Tschaikowsky's Romeo and Juliet Overture-Fantasia. After his annual three-week winter vacation Frederick Stock returned to the podium to direct the eighteenth program, featuring Mozart's D major symphony and his own transcription of Tschaikowsky's trio for piano, violin and cello. Beautifully performed and superbly read, these compensated the listeners' ears for the half hour of suffering endured through the cacophonies of the Berg violin concerto, interpreted for the first time here by Louis Krasner. Mr. Krasner is evidently a virtuoso, but had he played off pitch, no one would have been the wiser, for Berg employs a language not only ambiguous but incongruous. The mid-February Tuesday concert, containing old favorites, proved one of the most enjoyed and best played of the entire season. Mr. Stock has long been recognized as a foremost Brahms interpreter, but we do not recall a more lucid or more interesting interpretation of the Brahms E minor symphony.

NATALIE RUDEIS IN RECITAL

An artist student from the class of Serge Tarnowsky, Natalie Rudeis, who recently gave a recital in Kimball Hall under Bertha Ott's direction, shines as a professional. A young woman who can play the Bach-Busoni chaconne, Clementi's F major sonata, the unhackneyed Schumann Phantasiestücke and the Paganini-Schumann six etudes with such fluent technic and sound interpretation is necessarily a serious musician. Virile and accurate was her account of the chaconne, dainty her execution of the Clementi sonata and learned her interpretation of the etudes.

IN CHICAGO RECITAL

ESTHER GOODWIN,
contralto, appeared in Chicago on February 11, singing arias from Samson et Dalila and seventeenth century songs arranged by Leo Sowerby.

NATHAN MILSTEIN PLAYS

More restrained than ever before, Nathan Milstein aroused greater excitement from the enormous audience gathered at the Auditorium than on any previous visit. The Vivaldi A major sonata took on new meaning as executed by this virtuoso and his artistic accompanist, Arthur Balsam, whose ideas and tone blended in unison in a harmonious whole. The Bach B minor Partita received a performance classic in all aspects.

BISSELL PADGITT STUDENTS HEARD

The real merits of a teacher are gauged through the work of students and in Marilym Ryun, Amy Pfeiffer and Margaret McKee, Bissell Padgitt has a trio of young pianists whose achievements deserve favorable comment and reflect credit on their teacher. Heard in the Auditorium Recital Hall recently, these pupils acquitted themselves admirably and gave evidence of having already grasped the full meaning of Bach, Schubert, Chopin and Dohnanyi.

ANOTHER TARNOWSKY PUPIL IN DEBUT

Adabelle Gross, another disciple from Serge Tarnowsky's class, played a difficult program commendably in Kimball Hall, February 15. Musicianship and good technic are among her predominant qualities. At present, however, she seems to be doing exactly what she has been taught and the lack of individuality in her interpretations detracts somewhat from her other pianistic gifts.

ESTHER GOODWIN AND THE NAVARRO SISTERS

Esther Goodwin shone both as recitalist and teacher when she appeared in joint recital with her artist students, the Navarro sisters, February 11. Her excellent interpretative skill, colorful low tones and dramatic feeling were brought to light in two arias from Samson and Dalila and a group of seventeenth century songs arranged by Leo Sowerby. Four Richard Strauss songs were particularly effective because of Miss Goodwin's fine style, musical taste and intelligence. In songs of Latin America, the Navarro sisters showed themselves outstanding examples of a successful teacher. Dressed in Mexican costumes, these gifted sisters sang with understanding, aplomb and zest.

HARRY THOMPSON SINGS IRISH PROGRAM

Harry Thompson, tenor of the Chicago City and San Carlo opera companies furnished an all-Irish program for the Columbia Woman's Club of Indianapolis, Ind., February 8.

MISCELLANEOUS CONCERT ITEMS

Marie Saviniemi, a well-trained soprano from Elsa Harthan Arendt's class, sang German Lieder, French *chansons* and Rachmaninoff's vocalise in recital recently with lovely tone, fine phrasing and keen musical sense.

Richard Wrightson, baritone, was recently chosen substitute soloist for First Church of Christ Scientist, Wilmette, Ill. He furnished the program for the State Young Men's Council of Y.M.C.A. in Evanston, January 29. Elias Brighthill, tenor, was soloist on the music faculty recital at Bethany Biblical Seminary, January 8. Maxine Lagerstrom, contralto, recently sang for Edgemere Women's Club.

Rudolph Reuter has concluded an eastern tour which included concerts in Maryland, Washington (D. C.), Cincinnati and Columbus, O., and marked his sixth appearance in Cincinnati and his third in Washington.

Blanche Elaine Frye, a pupil of Elaine De Sellem, sang the soprano solos in Messiah with the Crystal Lake Choral Club recently. Theophil Voeks was tenor soloist in Messiah with the Sheboygan (Wis.) Choral Club. Miss De Sellem's students, William Cameron, Joyce Dressler, Maurine Hausing, Blanche Frye and the Gale sisters gave a recital in Kimball Hall in January.

ANNA FITZU MADE ARTISTIC DIRECTOR

Anna Fitzu, vice-president of the Chicago Opera and formerly leading soprano of the Metropolitan, Chicago and Ravinia opera companies, has been appointed artistic director of the Chicago Conservatory.

Edward Collins' songs, piano and violin compositions are being used by many artists throughout the country. A group of his violin numbers appeared on Richard Czerwonky's recent recital program in Evanston. Several orchestras have programmed Mr. Collins' works also.

Marie Morrisey Keith has been re-elected president of the Woman's Symphony Orchestral Association for the third time.

EUGENIA BUXTON IN PIANO PROGRAM

Eugenia Buxton recently heard as soloist with the Civic Orchestra, returned for a recital at Orchestra Hall, under Henry E. Voegeli's direction, to delight a large assemblage with the many facets of an art that has now reached full maturity. A stylist, she went through her program with unerring accuracy, tonal beauty and interesting coloring quite out of the ordinary.

RENÉ DEVRIES

Beatrice Harrison Plays in British Engagements

Beatrice Harrison, English cellist, appeared recently in recital on the Isle of Guernsey, at Southwark Cathedral, London, and as soloist in the Elgar concerto with the London Symphony Orchestra, W. H. Reed conducting. Miss Harrison is now under the management of John McCormack and Frank L. Coopera, Ltd.

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Detroit Encores Duo-Pianists In Milhaud's Scaramouche Suite

Bartlett and Robertson, Schkolnik, Piatigorsky among Symphonic Soloists—Elman, Menuhin, Nadia Boulanger and Paul Musikonsky in Recital

DETROIT, MICH.—Ethel Bartlett and Rae Robertson were presented in recital in Masonic Temple Auditorium on January 24. Their program included works of Handel, Bach, Brahms, Milhaud, and a group of Infante, Granados, Chasins and Liszt. Particularly interesting was the Scaramouche Suite of Milhaud, which brought such vociferous applause that the Brazilian Dance was repeated. Miss Bartlett and Mr. Robertson gave a glowing interpretation to the Brahms variations on a theme of Haydn. Many encores were demanded.

At the ninth symphony concert on January 26 Mr. Ghione gave a first Detroit performance of two dances from the Suite of Ancient Dances by Respighi, and an intermezzo by Wolf-Ferrari from the opera I Quattro Rusteghi. Mr. Schkolnik, the orchestra's concertmaster, appeared as soloist in a first local performance of the Stravinsky violin concerto, and also played the Tartini concerto in D minor. Mr. Schkolnik was recalled again and again. Curiously enough, the audience responded more heartily to the brilliant Stravinsky work, although it was not familiar and is decidedly modern. It proved to be most exacting in its demand on soloist, orchestra and conductor.

PIATIGORSKY IN DVORAK CONCERTO

Gregor Piatigorsky, Russian cellist, was soloist at the tenth subscription concert, playing the Dvorak concerto, Mr. Ghione conducting. Mr. Piatigorsky was at the top of his form in this colorful, dramatic work, and with his astonishing technic and warmth of temperament brought the large audience to a high pitch of enthusiasm. The program opened with the overture to The Secret Marriage by Cimarosa, followed by the Italian Symphony of Mendelssohn.

SATURDAY EVENING SERIES

The Saturday evening concerts of the orchestra have been marked by capacity audiences, first performances, and the concert of Alec Templeton had to be repeated on the Sunday following to accommodate all those who wished to hear him. Mr. Ghione and Mr. Kolar have shared directing honors, and the soloists have included Daniel Ericourt and Alec Templeton, pianists, Viola Mitchell, violinist, Porter Heaps, organist, and Helen Van Loon, soprano. Mr. Ericourt played the Mozart concerto in D minor delightfully. Mr. Templeton played the Rachmaninoff second concerto with the able assistance of Mr. Kolar, and received such an ovation that he was obliged to favor with his clever improvisations and original compositions. Miss Mitchell played the seldom heard Saint-Saëns concerto in A major competently. Mr. Kolar gave an interesting performance of the Sirens by Gliere, and a first performance of Espanharlem by William Reddick, which had to be repeated, Mr. Reddick being presented and duly applauded also. Mr. Ghione gave a glowing reading of the Dvorak symphony. Porter Heaps gave a first performance of the Poulenc Concerto Champêtre for organ, and Miss Van Loon was well received in arias from The Marriage of Figaro and Carmen.

MENUHIN AND ELMAN PLAY

Yehudi Menuhin was the stellar attraction of the Masonic Temple series on February 6 and gave a program ranging from the Handel sonata in E major, the Bach partita, to a group which included works of Sarasate, Bloch, Malaguena, Debussy-Hartmann and Locatelli. Mr. Menuhin's vast technical resources delighted his vast audience and many encores were demanded at the close of the concert.

Mischa Elman appeared in Orchestra Hall in a concert for the benefit of refugees. It is needless to say he played to a packed house, and gave a magnificent program of Handel, Beethoven, Lalo, Brahms and Vieuxtemps, and was recalled by his admirers.

Detroit Pro-Musica presented Nadia Boulanger in a lecture recital of unusual interest.

Paul Musikonsky, violinist, appeared in an excellent recital under the auspices of the Music Study Club, with Margaret Mannebach assisting at the piano.

M. E.

Florence Lyric Season Includes Gypsy Opera

Berlin Chorus Makes Marked Impression

FLORENCE.—The Masked Ball, Bohême, Carmen, Cavalleria Rusticana and Cremesini's Tzigani (gypsy opera) all met with recent success here. Principal singers were Gianna Pederzini, Palo Civil, Gabriella Gatti, Armando Borgioli, and members of the Florence Operatic School. Under Mario Rossi's expert direction, the entire series was popular in every sense of the word, low prices prevailing, every seat booked, and standing room at a premium.

A short and attractive season at the Verdi Theatre featured Lina Pagliughi and Giuseppe Lugo in Tosca and Traviata, both singers and operas winning the usual popular acclaim.

A memorable evening of choral music took place at the Pergola Theatre when the fifty-four-year-old Berliner Liedertafel male choir, under the direction of Friedrich Jung, presented a program of Haydn, Schumann, Weber, Jung, and folksongs. The remarkable style and finish of the organization were particularly remarked.

WITH SCHOLA CANTORUM

MARK LOVE,
basso of the Chicago City Opera, will sing in Mozart's Requiem with the Schola Cantorum and the New York Philharmonic Symphony Orchestra under Dr. Hugh Ross, March 22.

The Lyceum Club inaugurated its annual doings with a chamber music seance by a group of instrumentalists under Luigi Colonna. The attractive program included suite in B minor (Bach), string sextet (Brahms), Marcia, Notturno, and Finale (Casella) and several pieces by Ferro. The musical activities of the club are under the capable direction of Countess Laura Avet who has done wonders in animating this section of the Lyceum.

A series of dance recitals by La Merli, in which she not only explained her programs but also performed them, gave unusual pleasure to large audiences. La Merli covered a wide field, drawing from Mexico, Japan, Spain, India, Havana, and Honolulu. An outstanding number was her interpretation of the Peacock Dance (Hindu). DOROTHY NEVILE LEES

New Friends of Music Announce Fourth Series for 1939-40

Mozart, Beethoven, Schubert and Brahms chamber music and songs are to be heard on next season's programs of the New Friends of Music, Inc., according to an announcement by Ira A. Hirschmann, president. The series, the fourth to be presented in Town Hall, includes sixteen late Sunday afternoon concerts. Among the artists to be heard are the Budapest, Griller, Gordon, Kolisch and Pro Arte quartets; the Trio of New York and the Pasquier Trio; Myra Hess, Mischa Levitzki, Hortense Monath and Rudolf Serkin, pianists; Roman Totenberg and Helen Teschner Tas, violinists; William Primrose, violist; and Joseph Schuster, cellist.

Brick Presbyterian Church Music Covers Wide Field

The Sunday afternoon programs of music at the Brick Presbyterian Church, New York, directed by Dr. Clarence Dickinson, from Christmas until Lent embraced wide variety. On January 1 music by Buxtehude, predecessor of Bach, was heard; January 8 Music of the Jewish Synagogue; January 15 and 22 music from the Eastern Orthodox Church; January 29, the Roman Catholic Church; February 5-12, Lutheran Music; February 19, Protestant Episcopal church music of A. D. 1500-1695. On Sunday afternoons in Lent the following oratorios are scheduled: Elijah, Requiem, St. Paul, The Atonement, St. Mathew Passion.

Elmo Russ Works to Be Heard in New York Concert

A program of songs by Elmo Russ, composer, is to be presented at the Barbizon Plaza, New York, on March 21 by Alfred Chigi, baritone, and Gloria Russ, soprano. New works by Mr. Russ to be heard include his settings of Leaf Treader, by Robert Frost, Jazz on the Island, by Leonora Speyer and a passage from Anne Morrow Lindbergh's Listen, the Wind. The latter and the Speyer number were written for Mr. Chigi. Leaf Treader was set especially for Miss Russ. Other songs to be heard are Spanish Johnny, Ariadne, Nocturne, Come on Superstition and Luke Havergal. Mr. Russ recently returned from a tour of several Western cities. He was also heard in Rochester, N. Y.

Jordan Appointed Dean of Illinois Wesleyan University School

At the mid-year meeting of the board of trustees of Illinois Wesleyan University School of Music, February 13, Frank B. Jordan was named dean. Mr. Jordan was first a student at Illinois Wesleyan, later an instructor, and for the past few years has been head of the organ department.

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Los Angeles Introduces New Piano and Orchestral Poem

Still's Kaintuck Given with Verne Arvey as Soloist—Piatigorsky Hailed Under Klemperer's Baton—Cadman Work Done by Federal Symphonic Forces

LOS ANGELES.—Gregor Piatigorski was cello soloist with the Philharmonic Orchestra under Otto Klemperer in the Auditorium February 9, playing the Schumann A minor concerto with tremendous intensity and fervor, his warm and impassioned tone singing securely and poignantly. Klemperer presented an individual interpretation of the Shostakovitch first symphony. Gerald Strang's intermezzo won an ovation for the young resident composer, who was recalled for several bows. The work is ingenious in concept and cleverly scored, with highly enjoyable perception of instrumental color values. Ravel's brilliant orchestration of Moussorgsky's Pictures at an Exhibition brought the concert to a forceful conclusion.

STILL POEM INTRODUCED

William Grant Still's poem for piano and orchestra, Kaintuck, was the American novelty offered by Otto Klemperer and the Philharmonic Orchestra in the Auditorium on February 17. Verna Arvey, to whom the work is dedicated, gave the solo part with lovely tone and musicianly skill. Although the piano took a leading part in the thematic exposition, it was not a concerto, and Klemperer balanced the work with sympathy and understanding. A langurous theme, introduced by the piano, was the principal motive, contrasted with material of lively character. A mood admirably suggestive of the old South was immediately established and sustained throughout, while melodic appeal and impressionistic style were ingeniously blended. A highly polished and consistently appealing rendition of the Mozart Concertante was given by Bronislaw Gimpel, violinist, and Philip Kahgan, violist, members of the orchestra. Klemperer's reading of the Tschaikowsky fifth symphony was by far the best interpretation of the Russian composer he has yet proffered. Opening the concert, Klemperer gave the overture to Weber's Der Freischütz with authoritative clarity.

FEDERAL ORCHESTRA EVENTS

Vivian and Irene Brown were duo-piano soloists with the Federal Symphony Orchestra under Gastone Usigli in the Hollywood Playhouse February 14. They played the Poulenc Concerto, which proved the French composer to be in the pitiable state of one who knows all the tricks but has nothing at all to say. The two attractive performers made as much as possible out of this poor material. Usigli's reading of Die Meistersinger prelude again confirmed his high status as a Wagner interpreter, and he gave a genial and human reading of the Brahms first symphony. Trail Sketches of Charles Wakefield Cadman proved a delightful set of four rather whimsical numbers, mood pictures of scenes in different states. The Cheerful Indian (Oklahoma) stepped out to a swinging, insouciant melody. Red Rock Gnomes (Colorado) gamboled erratically and The First Snow (Pennsylvania) drifted on gusty winds. Evening in the Ozarks (Arkansas) with a piping whistle and an engaging, rural lilt, was particularly charming.

RECITALISTS

The artistic interpretations of Marian Anderson delighted an audience which packed the Auditorium for her recital on February 12. Her voice held a consistently plaintive timbre, giving it a unique and personal appeal, and there are some lovely tones in it, especially in the upper register, though here low tones were of a somewhat ventriloquial depth and the middle voice was marred by a tremolo when *forte*. Musicianship, style and the utmost clarity of enunciation were enjoyable. Kosti Vehanen provided efficient accompaniments at the piano.

A smoothly sung and evenly presented list of contralto songs was offered by Kathryn Meisle at her recital in the Auditorium February 7. Her fine articulation made the most of each song text, and her voice held a quality of appeal. Frederick Bristol provided subdued accompaniments at the piano. R. D. S.

Bucharest Approves of Wolf-Ferrari Opera

Frankfurt Troupe Pays Visit

BUCHAREST.—The first local performance of Wolf-Ferrari's I Quattro Rusteghi evoked considerable interest. Although the score is clever, it is probably Goldoni's text which gives the work the greater interest. The vivacious quality of the opera pleased the large audience. Egizzio Massini was the conductor, with protagonists Mmes. Gutianu, Cojocăreanu, and M. Folescu.

The visit of the Frankfurt-am-Main Opera to Bucharest was, as in the past, highly successful. Chief presentations were Mozart's The Marriage of Figaro and Wagner's Götterdämmerung, both under Konwitschny's expert direction.

A memorable orchestra concert devoted to Wagner was conducted by Alfred Alessandrescu assisted by Stefanescu-Goanga whose rich, dramatic baritone and musicianship were particularly effective.

A pair of symphonic concerts under Georges Georgescu featured soloists Silvia Serbescu, brilliant pianist, and Lola Bobesco, talented young violinist, returned from a concert tour of the Dutch Indies.

Georges Enesco had ovations at the six recitals which he gave at the Athenée, when he presented sonatas by Schumann, Beethoven, Brahms, Franck, as well as the partitas and sonatas for violin alone, by Bach. Pablo Casals, in recital and with orchestra, was also welcomed for his high artistry. ROMEO ALEXANDRESCU

NEW FRIENDS SOLOIST

ROSE MARTELL,
lyric soprano, soloist recently with the New Friends of Music in Town Hall, New York.

New York Benefit Concert to Aid Palestine Orchestra

Josef and Rosina Lhevinne, pianists, and Alexander Kipnis, basso, are among the artists who will appear on March 21 in Carnegie Hall, New York, in a benefit program for the Palestine Symphony Orchestra, founded in 1936 by Bronislaw Huberman, and conducted since that time by Arturo Toscanini, Malcolm Sargent, Issay Dobrowen, Hans Wilhelm Steinberg, Eugene Szenkar, Jascha Horenstein and Michael Taube.

Hart House String Quartet Giving Historical Broadcasts

The Hart House String Quartet is inaugurating a series of eight historical broadcasts over the coast-to-coast network of the Canadian Broadcasting Corporation. February 19 and 26 the programs were early classic; March 12, Beethoven; 19, Romantic; April 2, Slavonic; 9, Contemporary, and 16, English. Listeners are asked to send in requests for the program of April 13.

Rudolph Thomas Heard as Guest Leader of Albany Orchestra

Rudolph Thomas, as guest conductor, led the February 7 concert of the Albany (N. Y.) Symphony Orchestra in the Philip Livingston Junior High School. The program included the Coriolanus Overture of Beethoven, three antique dances in the form of a suite by Respighi, the Brahms variations on a Haydn theme, Debussy's Fetes, and the preludes to the first and third acts and the Liebestod from Wagner's Tristan and Isolde.

Szell and Dobrowen on Edinburgh Podium

Vaughan Williams' Sea Symphony a Novelty — Schnabel Is Warmly Greeted as Soloist in Two Concertos

EDINBURGH.—The final 1938 concert of the Reid Orchestra was remarkable for a pair of symphonies: Vaughan Williams' Sea Symphony and Mozart's G minor. In the Williams number, Isobel Baillie and Roy Henderson expertly intoned Walt Whitman's beautiful lines and conductor Tovey's Reid Choir supplied the choral parts. Tovey's reading of the Mozart symphony was perfection as were the Overture to The Marriage of Figaro and that of Der Schauspieldirektor.

Outstanding mid-season concerts sponsored by the Edinburgh Concert Society Orchestral Concerts were provided by the Scottish Orchestra under Georg Szell. Artur Schnabel was soloist in the first, playing Beethoven's G major and Mozart's B flat concertos with such skill and musicianship that public enthusiasm was boundless. The following seance, which demonstrated Szell's comprehension of the Edinburgh taste, comprised Mendelssohn's Scotch Symphony, Mahler's Song of the Earth, and Schubert's Unfinished Symphony.

During Mr. Szell's absence abroad, Issay Dobrowen deputized, offering Haydn's seventh and Beethoven's second symphonies. Mr. Dobrowen conducted in his usual brilliant, persuasive style.

Mr. Szell prefaced his return with an exquisite reading of Beethoven's first symphony, and introduced Vera Canning, cellist, in Dvorak's concerto in B minor.

An event of some moment was the recital by Lina Pagliughi, coloratura soprano, and Primo Montanari, tenor. Mme. Pagliughi's singing of the Mad Scene from Lucia was memorable, while Montanari delighted with M'Appari, from Flotow's Martha. Ivor Newton, accompanist, and John Amadio, flutist, were also warmly appreciated.

A recent performance of Messiah by Moonie's Choir showed the organization in the front ranks of choral societies in Great Britain. In addition to his work as choral conductor, Mr. Moonie composes, his opera The Weird of Colmar being an outstanding work.

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Minneapolis Re-engages Mitropoulos; Orchestra in Inghelbrecht Novelty

Soloists Include Elman, Schnabel, Seidel and Swarthout—Marian Anderson Warmly Received in Song List

MINNEAPOLIS, MINN.—The Minneapolis Symphony Orchestra has solved its financial problems and has re-engaged Dimitri Mitropoulos as conductor for a period of two more years.

The ninth symphony concert, January 20, gave Minneapolis its first performance of the Sibelius symphony (No. 4). Mr. Mitropoulos fired it with all his imagination, and achieved a reading of innumerable glowing spots, but somewhat disjunct. The audience paid sincere tribute to both conductor and orchestra. Frank Miller, principal of the cello section, was assisting soloist and gave an excellent performance of the Dvorak concerto in B minor, to which Mr. Mitropoulos added a sympathetic orchestral part. Handel's Concerto Grosso in D minor for strings, and Inghelbrecht's symphonic poem La Valse Retrouvé completed the program. The latter received a first American performance, and proved to be definitely modern and reminiscent.

SWARTHOUT AND ELMAN SOLOISTS

The third of the popular concerts given downtown in both St. Paul and Minneapolis, January 24 and 25 surpassed the first two in the size of the audiences. Gladys Swarthout as soloist proved to be a successful attraction. Airs of Purcell, Rossini and Thomas were sung with artistic distinction. Mr. Mitropoulos triumphed with brilliant readings of Glinka, Dukas, Schubert and Rimsky-Korsakoff. He also gave a gratifying performance of a rhapsody for orchestra by John Verral, a St. Paul composer.

The tenth symphony concert, February 2, featured Mischa Elman, in the Brahms concerto for violin in D major. He was given an ovation for his superb performance. This was shared by Mr. Mitropoulos for his equally superb orchestral assistance. La Mer by Debussy again demonstrated that Mitropoulos is in his element when dealing with this idiom. A smashing (no less) version of Wagner's overture to Die Meistersinger closed the program—a notable one in many respects.

SEIDEL AT DOWNTOWN CONCERT

The fourth downtown concert in St. Paul and Minneapolis February 6 and 8, with Toscha Seidel, violinist, as soloist fell back to the small audience level. Mr. Seidel gave a mediocre reading of the Mendelssohn concerto and not even the potent wizardry of Mr. Mitropoulos could raise its effectiveness. Till Eulenspiegel's Merry Pranks by Strauss was an orchestral tale of great charm, the fluency of Mendelssohn's overture, Fingal's Cave, was produced with disarming ease. Gluck's Dance of the Happy Sprites was a shade slow and solemn, but Wagner's overture to Tannhäuser was stirring, dynamic.

SCHNABEL IN BRAHMS

The eleventh symphony program, all-Brahms, February 16, offered the Tragic Overture, concerto for piano (No. 1), with Artur Schnabel, soloist, and the fourth symphony. The orchestra appeared to be trying to gain either a tone or emotional effects. Hitherto the absence of effort by the players has been in evidence, they have responded to the inspirational demands of the conductor—Mitropoulos, with ease, but the Brahms was labored. Whatever intellectual continuity the fourth symphony possesses was substituted for explosive drama; that solid Brahms serenity was missing. Mr. Schnabel gave a clear exposition of the concerto, and was ably and sympathetically abetted by Mitropoulos. The Tragic Overture was pressed too hard.

MARIAN ANDERSON'S RECITAL

Approval, more enthusiastic than ever, greeted Marian Anderson when she appeared in recital January 17, the third concert of the University Artists Course. Her interpretative skill is expanding although she appears to be developing vocal mannerisms,—the constant use of a beautiful pianissimo. The audience demanded encore after encore.

E. G. K.

Hague Hears Walton Symphony

Dutch Composers Featured on Programs of Van Beinum—Emylon Biedenharn and Stell Andersen among Recitalists

THE HAGUE.—Georg Szell continues his excellent work with the Residentie Orchestra, which he conducts alternately with the Scottish Orchestra in Glasgow. Among more familiar works which he has introduced to Holland, is William Walton's symphony, which, although it induced many conservatives to leave the hall, is an extraordinary composition, striking in its vigorous rhythms and rich scoring. The symphony is particularly suited to Szell's interpretative powers.

Eduard van Beinum, Mengelberg's former assistant and present colleague, is doing considerable propaganda for native composers. He recently took the Concertgebouw Orchestra to Rotterdam and presented Hendrik Andriessen's second symphony, a work in modern idiom, yet sufficiently conservative in style to be readily appreciated by the public. At The Hague van Beinum featured a sinfonietta for solo clarinet and orchestra, by Sam Dresden, director of the Royal Conservatory. The work impressed by its sheer beauty of tone and graceful melodic line, Rudolf Gall, first clarinetist of the orchestra, "breathing" the solo score in a truly poetic style.

RECITALS

The after-Christmas recitals have been especially interesting this year. Emylon Biedenharn, mezzo-soprano, gave an unusually fine song program in which her rich and colorful voice, perfect diction, and ripe, innate musicality were admired. The program comprised an aria from Handel's Rinaldo, Cimara's Fiocca la Neve, Debussy's Air de Lia, Schubert and Brahms Lieder, and songs by Cornelius, Mendelssohn and Bendix—numbers which moved her large audience deeply for their delightful treatment and showy emotion. Coenraad V. Bos was the accompanist.

Stell Andersen, pianist, presented an unhackneyed program of Couperin, Brahms and Chopin. Miss Andersen is at her best in serious, and even sombre, numbers, and her entire recital was an artistic joy.

Giorgio Ciompi, Italian violinist, won a fine success with his audience. The young artist revealed his technical powers in Bach, Mozart, Ravel, Prokofieff and Saint-Saëns, which with Chris Veelo at the piano, constituted one of the notable recitals of the season.

The Yemenite Ballet drew a sparse but applausive audience, displaying a naïve folk style of dance and music in stories and legends of Israel.

HERBERT ANTCLIFFE

LEOPOLD FOEDERL

Leopold Foederl Joins Faculty of Sherwood Music School

The Sherwood Music School, Chicago, has announced the addition to its artist faculty of Leopold Foederl, European violinist and teacher and native of Vienna. Following his early instruction, at the age of seven, under Professor Suchy, student of Arnold Rosé, Mr. Foederl later studied with Professor Rosé for five years. In 1915 he received the bachelor of music degree from the University of Vienna.

Artur Bodanzky then offered him the post of conductor at the opera and he accepted but later left to occupy a chair in the first violin section of the Vienna Philharmonic Orchestra. He played under Arturo Toscanini, Wilhelm Furtwängler, Bruno Walter, Paul Weingartner, Artur Nikisch and Richard Strauss and also appeared as guest with other European orchestras. In 1932 he became artist professor of violin at the New Vienna Conservatory of Music, a post he held until his departure for the United States. He also was a member of the faculty at the Salzburg Mozarteum. Three former pupils are now with the Vienna Philharmonic Orchestra, two with the Munich State Opera Orchestra, three with the Berlin Orchestra and seven are with the New Friends of Music Society at Vienna. One is a conductor of the Vienna State Theatre Orchestra and another heads the Bruckner Conservatory at Linz. Mr. Foederl has been guest conductor of the Budapest Symphony, Vienna Symphony, Vienna Philharmonic and Vienna Private Opera orchestras.

Cleveland Institute Founds Teachers' Placement Bureau

Inauguration of a non-commercial teachers' placement bureau at the Cleveland Institute of Music has been announced by Director Beryl Rubinstein. It is purposed to cover the field and place graduates of the school not only in Ohio but in other states. The announcement pointed out the purpose of the bureau as being to "assist educational institutions throughout the country in providing themselves with music teachers of undeniable ability and thorough training" and cited the qualifications of candidates for positions in the institute. In addition to Mr. Rubinstein, the faculty also includes Nevada Van der Veer, Arthur Loesser, Herbert Elwell, Josef Fuchs, Ward Lewis and Victor de Gomez.

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METROPOLITAN OPERA

(*Continued from page 5*)

TANNHÄUSER, FEBRUARY 3 (MATINEE)

The annual matinee Wagner Cycle began on this afternoon with a stimulative performance of Tannhäuser, under the baton of young Erich Leinsdorf, who handled the vocal and orchestral forces like a veteran of long experience, and achieved completely satisfactory results. He kept meaningful tempi and lyricized the instrumental *melos*, meanwhile cooperating splendidly with the singers.

Irene Jessner in the role of Elisabeth showed entire familiarity with her task, and registered successfully with plenitude and appeal of voice, and action appropriately in the Wagnerian style.

Lauritz Melchior, in his best voice, offered his intense and commanding version of the vacillating hero who finds salvation through belief in sacred love. Karin Branzell, the Venus, looked regal, and used all her large resources of tone, dramatic force, and physical blandishments.

Pearl Besuner essayed the part of the Shepherd for the first time, and sang clearly and intelligently. To Herbert Janssen fell the assignment of Wolfram, which he interpreted with sympathetic warmth but not strikingly engaging quality of voice. Herbert Alsen was a sufficiently benign and resonant Landgrave. Others who participated were Messrs. Witte, Vogel, Altglass and D'Angelo. Excellent choral contributions added to the effectiveness of the presentation.

MIGNON, FEBRUARY 3

The third publication this season of Mignon at the Metropolitan Opera House brought Charles Hackett, returning to the company, as Wilhelm Meister and offering his wonted deft and musicianly delineation of the role. He was warmly greeted. Risé Stevens was again in the title role with Ezio Pinza (Lothario), Josephine Antoine (Philine), Helen Olheim (Frederic), John Gurney (Jarno), and Alessio De Paolis (Laerte), all under Wilfred Pelletier's baton.

AIDA, FEBRUARY 4 (MATINEE)

Gigli fans turned out *en masse* to hear their favorite sing at the Saturday matinee. The Gigli voice and fervency scored admirably in the role of Rhadames, even though the opening aria was not the best of his offerings.

Zinka Milanov was the Aida, with warm, opulent vocalism and histrionic glow. Bruna Castagna as Amneris had beauty of singing and compelling drive in her acting. Ezio Pinza, substituting for the indisposed Moscona, was a resonantly propulsive Ramfis. Carlo Tagliabue tore passion to tatters somewhat as Amonasro. Norman Cordon gave dignified, intelligent sound as The King. Thelma Votipka intoned fluently the characteristic measures of the Priestess. Maria Gambarelli's temple dancing has uncommon grace and charm. Ettore Panizza conducted.

LA TRAVIATA, FEBRUARY 4

Verdi's La Traviata was repeated at popular prices for a capacity house with Bidu Sayao (Violetta) emitting beautiful tone with a minimum of effort and almost impeccable intonation and acting with naturalness. Nino Martini offered highly enjoyable singing as Alfredo. John Brownlee was a richly voiced Germont Others in the cast were Thelma Votipka, Lucielle Browning, Alessio De Paolis, George Cehanovsky, Wilfred Engelman and Louis D'Angelo under the commendable conducting of Pietro Cimara, notable for its restraint.

LOUISE, FEBRUARY 6

Another capacity house greeted Grace Moore once more in the title role of Louise, with René Maison again as Julien, Ezio Pinza impressive as the father, and Doris Doe as the mother, supported by the usual large cast. Ettore Panizza once more wielded the baton.

RIGOLETTO, FEBRUARY 8

Capacity was the keynote of the attendance that crowded to hear Beniamino Gigli as the Duke in Rigoletto (its second hearing this season); Lina Aimaro, the new coloratura of the Metropolitan, as Gilda; and Carlo Tagliabue in the role of the tragic hunchback. Anna Kaskas sang Maddalena, Nicola Moscona was Sparfucile, and Norman Cordon sang Monterone. Gennaro Papi functioned with the baton.

Gigli gave of his highest qualities in voice, skill and temperament, stirring the listeners to repeated tumultuous acclaim especially after the scintillating delivery of La donna é mobile. Miss Aimaro did not altogether uphold the good impression she made at her Metropolitan debut recently. Her tones had some hardness at times, and several lapses from pitch disconcerted the sensitive ear. However, there was much applause after the Caro Nome aria. Tagliabue's Rigoletto, a familiar impersonation, again commanded respect. Miss Kaskas sang with animation, Moscona with proper malignancy and Cordon with marked musical intelligence and feeling.

DAS RHEINGOLD, FEBRUARY 9 (MATINEE)

Wagner's Das Rheingold, the second performance of the Wagner Cycle, held a rapt audience for two hours and a half of uninterrupted music on this Thursday afternoon. Sung by an unusually superior cast, under the vital direction of Erich Leinsdorf, the production was completely satisfying with Friedrich Schorr, an eloquent Wotan; Karin Branzell, a vocally opulent Fricka; René Maison, the finest Loge of many seasons; Adolf Vogel, an Alberich of powerful intensity; Karl Laufkoetter, excellent as Mime; Julius Huehn, an impressive Donner; Erich Witte, a capable Froh; Herbert Alsen, impressive tonally as Fasolt; Emanuel List, potent as Fafner; Hilda Burke beauteous as Freia in song and appearance; Risé Stevens, interpretatively good as Erda; and the three splendid Rhine Maidens, Thelma Votipka, Lucielle Browning and Doris Doe. This was a memorable performance.

OTELLO, FEBRUARY 9

The final seasonal performance of this tragic Verdi opus brought Giovanni Martinelli, presenting his powerful delineation of Otello; Irene Jessner, excellent as Desdemona; Carlo Tagliabue, not completely at ease in the music of Iago; and other artists customarily associated with the minor roles in previous productions. Ettore Panizza was the conductor.

BARBER OF SEVILLE, FEBRUARY 11 (MATINEE)

Illness on the part of two advertised principals necessitated replacing them with substitutes at the Saturday matinée. Bidu Sayao instead of Lily Pons, sang Rosina; and John Charles Thomas did the pinch-hitting for Richard Bonelli. Both the emergency artists had been heard in the same roles earlier in the season at the Metropolitan, and so the ensemble moved along accustomed lines.

Miss Sayao again gave a winsome and physically attractive impersonation, sung smoothly and ingratiatingly. Mr. Thomas' voice, rich and voluminous, showed no strain from his Thais appearance the previous evening. In action he was appropriately volatile and humorous. Ezio Pinza's full bass tones and droll clowning as Basilio constitute a highlight of the current Metropolitan season. Virgilio Lazzari was an excellent Bartolo. Nino Martini, a dashing Almaviva, delivered his tenor *leggiero* music with flexibility and finesse. Others who gave added interest to the enlivening afternoon were Irra Petina, Giordano Paltrinieri, and Wilfred Engelman. Gennaro Papi conducted.

AIDA, FEBRUARY 11

Although most of the attention at this repeat performance of Aida centered about the debut of Douglas Beattie, new American basso, there were two other "first time" items of interest. Rose Bampton, essaying the title role for the first time here proved a more than serviceable Aida. Her top tones were clear and fluent while her former contralto estate proved of value in the low register. At times, however, there was a lack of coordination between the two. Miss Bampton knows the histrionic demands of the role. Norman Cordon, hitherto the King, was a sonorous and regal Ramfis. Mr. Beattie, likewise gigantic in stature, disclosed sonority and richness of tone and looked the part of the monarch. Giovanni Martinelli, Bruna Castagna, Carlo Morelli, Max Altglass and Thelma Votipka gave familiar characterizations under the forceful baton of Ettore Panizza.

LOHENGRIN, FEBRUARY 13

Herbert Janssen, new baritone, proved a competent Telramund in this repeat

HUB CITY SONGSTRESS

ISABEL FRENCH,
soprano, was soloist for the Harvard Club in Boston at their January meeting. (Photo by Boris, Boston.)

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offering of Lohengrin. Histrionically he gave a vivid delineation of the role. Herbert Alsen, as King Henry, was somewhat less satisfying. Kirsten Flagstad, Lauritz Melchior, Karin Branzell and George Cehanovsky, in familiar assignments again demonstrated their artistry. Erich Leinsdorf paid more attention to his orchestra than the vocalists but read the score with authority.

MANON, FEBRUARY 15

Jan Kiepura made his seasonal debut and also his first New York assumption of the role of Des Grieux at the Metropolitan, singing and acting it well and with more restraint than in interpretations of operatic parts he has essayed here in the past. His Dream aria displayed tonal excellence and his song in the St. Sulpice scene had brilliance, though there was forcing of top tones. Bidu Sayao was the most convincing Manon of many seasons. Acting with amazing skill, she also sang her music beautifully. Richard Bonelli was a Lescaut of fine mien, interpreting his role with effortless ease and singing and phrasing with the finesse of complete artistry. Leon Rothier as Count Des Grieux made his role outstanding. The remainder of the cast was meritorious and, except for an occasional too heavy playing of the orchestra under the direction of Wilfred Pelletier, the entire performance had a freshness of presentation that aroused the large audience to demonstrations of pleasure.

DIE WALKÜRE, FEBRUARY 16 (MATINEE)

The third performance of the matinee Wagner Cycle brought such an eloquent and illuminating publication of Die Walküre that it aroused a packed audience to extreme excitement. It had an illustrious cast headed by Kirsten Flagstad (Brünnhilde), Elisabeth Rethberg (Sieglinde), Lauritz Melchior (Siegmund), Friedrich Schorr (Wotan), Risé Stevens (Fricka) and Emanuel List (Hunding). Every artist sang gloriously and acted with that finesse that makes for an outstanding unity of production. Artur Bodanzky conducted the magnificent score with fervency.

SALOMÉ AND PAGLIACCI, FEBRUARY 16

Making her first New York appearance since her recent illness, Marjorie Lawrence gave another vivid delineation of the title role in Strauss' Salomé, presented with Pagliacci for the last time this season. René Maison again made Herod Antipa a vacillating and unstable personality. Julius Huehn's Jokanaan was a deeply religious figure. The large cast gave familiar impersonations under the passionate and intensifying baton of Ettore Panizza. In the Leoncavallo score the principals included Hilda Burke, Giovanni Martinelli, John Charles Thomas, George Cehanovsky and Giordano Paltrinieri under the eloquent baton of Gennaro Papi. Miss Burke was an appealing Nedda while both Thomas and Martinelli, appearing for the first time this season in these assignments, revealed fine tone and ardor despite their multitudinous activities.

LOUISE, FEBRUARY 17

A new Julien in this performance of the Charpentier opera was Charles Kullmann, the American tenor singing creditably and looking becomingly youthful, if his acting was not conspicuous for ardor. Doubtless he will master matters of diction and deportment with further performances. Grace Moore was again the vital and vocally compelling heroine, her portrayal winning strong applause. Ezio Pinza was finely compassionate and forceful as the Father, and Doris Doe an amusing and crotchety portrayer of the Mother. The large assisting cast included Marisa Morel (Irma), Thelma Votipka (Camille), Irra Petina (Gertrude), Alessio De Paolis (Noctambulist and King of the Fools) and many others. Ettore Panizza conducted the atmospheric score effectively.

TRISTAN AND ISOLDE, FEBRUARY 18 (MATINEE)

The performance at the Metropolitan Opera House of Tristan and Isolde on this Saturday afternoon brought one of the largest audiences of the season. It cheered and applauded the perfect vocalism of Kirsten Flagstad, who in addition to a tonally magnificent presentation of Isolde showed a more deepened histrionic delineation. Lauritz Melchior, the Tristan, was also ecstatically rewarded for his consummate singing and fine acting. Karin Branzell made her Brangäne a moving character, singing with the greatest finesse, and Emanuel List, as King Marke and Herbert Janssen, the Kurvenal, offered performances that were exemplary from every standpoint. Artur Bodanzky conducted with eloquence.

DAS RHEINGOLD, FEBRUARY 18

The evening Ring Cycle began auspiciously on this Saturday night with native singers comprising fifty per cent of the cast. A welcome innovation was a fifteen-minute pause. Kerstin Thorborg (Fricka), Erich Witte (Loge), Paul Althouse (Froh), Norman Cordon (Fasolt) and Douglas Beattie (Fafner) were replacements from the previous cast and all united in a superior presentation. Outstanding were Friedrich Schorr (Wotan), Julius Huehn (Donner), Adolf Vogel (Alberich), Karl Laufkoetter (Mime), Hilda Burke (Freia), Risé Stevens (Erda) and Mmes. Votipka, Browning and Doe as the Rhine Maidens. Their trio was beautifully done. Erich Leinsdorf wielded the baton effectively.

LA BOHEME, FEBRUARY 20

Opening the final two weeks of the Metropolitan Opera season, the fourth publication of La Boheme was given a somewhat desultory reading by Gennaro Papi. Jan Kiepura was an alert and effective Rudolfo; Bidu Sayao a thoroughly charming and vocally excellent Mimi, with the other Bohemians played and sung with skill by John Brownlee, Norman Cordon and George Cehanovsky. The cast also included Marisa Morel, Max Altglass, Pompilio Malatesta and Carlo Coscia.

Vancouver Hails Two Symphonic Groups

Home Orchestra and Players from Seattle Appear—Heifetz, Bartlett and Robertson among Recital Contingent

VANCOUVER, B. C.—Musical activities in this coast city continue at a rapid rate as the present season enters into the last lap. Jascha Heifetz, distinguished violinist, proved to be an irreproachable artist when he appeared in the Auditorium, January 14. Delighting laymen and students alike with his consummate artistry, Mr. Heifetz offered such delightful works as the *allegro* from the Mozart divertimento in D major, a Beethoven sonata in E flat, Wieniawski's concerto in D minor, and shorter works by Bach, Godowsky, Dinicu, Schubert-Friedberg, Saint-Saëns, De Falla, Debussy and Prokofieff. A wildly enthusiastic audience applauded the musician continuously. Emanuel Bay, at the piano, was a first-rate collaborator.

Once again the Orpheum Theatre was thronged with music lovers on the afternoon of January 15 when the Vancouver Symphony Orchestra under the direction of Allard de Ridder, demonstrated their reputation as a fine orchestra. Richard Strauss' tone poem, Death and Transfiguration, dominated the program, although it did not receive the highest and most satisfying treatment. Tschaikowsky's Sleeping Beauty Waltz, Puck's Minuet (Howells), Morris Dance (Joseph), and Siegfried's Rhine Journey and Entrance of the Gods by Wagner completed the program. Allan Watson, baritone of Los Angeles, was the assisting soloist, singing familiar arias from the operas of Mozart and Rossini and Schubert's The Erl King, with vocal beauty, good diction and refined taste.

SEATTLE ORCHESTRA IS GUEST

Under the sponsorship of Hilker Attractions, the Seattle Symphony Orchestra (Nikolai Sokoloff conductor), appeared in the Armories, Victoria, recently, with Rose Bampton, Metropolitan Opera soprano, as assisting artist. Miss Bampton thrilled her listeners in such dramatic arias as Pace Mio Dio from Verdi's La Forza del Destino, Dich Theure Halle (Tannhäuser), Wagner, and two lovely songs by Strauss. Dr. Sokoloff offered expressive readings of Mozart's symphony in D major, La Procession Nocturne (Rabaud), the prelude to Moussorgsky's opera Khovanstchina, two numbers by Gliere and Beethoven's Egmont Overture. A rousing welcome from the large audience greeted this venture of the Seattle organization.

BARTLETT AND ROBERTSON PLAY

One of the most musicianly and musically-satisfying programs ever offered in Vancouver occurred February 3 when Ethel Bartlett and Rae Robertson, duo-pianists, were heard for the first time in the Auditorium. It is unnecessary to repeat again the matchless co-operation, technical perfection and musicianship of these artists. Handel, Bach, Brahms, Milhaud, Infante, Granados, Chasins and Liszt were the composers represented. A capacity audience attended.

Ralph Lear, young Vancouver tenor, was heard in recital in Hotel Vancouver, January 30. Jack Avison was the competent accompanist, with Cardo Smalley as assisting artist. Beethoven's Adelaide was effectively sung, while his interpretations of Rudolph's Narrative from Puccini's La Boheme, and Lohengrin's Farewell (Wagner) were interestingly presented.

Lily Washimoto, young Japanese soprano, appeared in the Hotel Vancouver, January 27, in a delightful program of songs by Bach, Mozart, Delius and Schubert and several operatic arias. She was ably assisted by Hans Zschiedrick (violin), and John Arnott (clarinet).

Marion Snowden, exponent of Shakespearean music, accompanied by the virginals in a costume recital, was the attraction of the Vancouver Women's Musical Club, January 23. The old Tudor music was delightfully promulgated by this gifted artist. F. D. F.

Mary Ramsay in European Engagements

Mary Ramsay, Scottish pianist, is listed for a Paris recital and has several engagements on the Riviera and in Italy. In addition to two appearances as soloist with the Croydon (England) Orchestra recently in Bach's D minor concerto and Turina's Rhapsodia Sinfonia, Miss Ramsay participated in a program at Wetherden Village, accompanying the several artists and playing a Palmgren number as a solo. She also appeared in Scotland. She returns to America in the fall.

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NEW YORK MARCH 1, 1939 No. 2982

Sooner or later a radio announcer is sure to forget himself and broadcast that "Mr. Stringplucker will now play for you Bach's G String on the Air."

—o—

FRC reports 37,666,666 radios in the United States. How many of them, like mine, suddenly go out of commission at the moment when most needed?

—o—

Musicians who edit, revise, arrange, and transcribe the music of the masters seem to forget that some day they may have to face them in Eden's radiant field of asphodel—or elsewhere.

—o—

In The New Yorker one reads that Vincenzo Massa, a retired shoemaker of West New York, gave operatic names to the majority of his thirteen children, including Lohengrin, Rhadames, Gilda, Elsa, Ines, Norma, etc. Tragically enough, The New Yorker adds: "None of the boys has ever been in opera or even to it. The girls go occasionally."

—o—

Music: Pure or Impure?

There has probably never been an age when the art of the period did not to some extent partake of the aesthetic ideals popular at the time and in the place of its production. But the characteristic that made such products survive—in music, as in the other arts—was something above such local considerations, a quality that had a degree of universality, a value in and for the thing alone. But, to listen to the merrily grinding propaganda bureaus in several lands, one would suppose that art was essentially racial and political.

Deems Taylor, in a recent broadcast over CBS, spoke wittily and to the point on Pathological Censorship, discussing the present-day mania for banning music on the ground that it was devised by someone whose pedigree is not approved or whose ideas are not. His essay, republished in Talks, a quarterly digest issued by the Columbia Broadcasting System, Inc., New York (January, 1939), makes out a good case for considering music as the art least easily associated with definite ideas, things or systems. He says in part:

"Apparently, today, there are people, millions of them, who believe that a composer's race and political opinions can be deduced by listening to his music.

"This belief leaves me honestly bewildered. For if there is an art in the world that has nothing to do with definite thoughts and images, it is music; and among composers who rise above mediocrity it has very little to do, as well, with race, or even nationality. And pretending to think otherwise does no one any good, in the long run. If a man whom you hate builds a beautiful house, you are doing a very dangerous thing to go about saying that it looks like a dog kennel. In the first place, you are fooling very few people. Most of them know, when you say that you hate the house, that you're merely taking another way to say that you hate the man. In the second place, if you let your hatred of the artist blind you to the merits of his art, in other words, let your emotions destroy your critical sense, you'll very soon lose the capacity to judge *any* work of art. And that is happening today. Vast numbers of people, for one reason or another, are deliberately destroying their sense of taste, are trying to forget that they ever knew what pure music is."

Mr. Taylor quotes Cecil Forsyth's observation in his book, Music and Nationalism, that while the painter, the sculptor and the poet "pass sense-impressions through their minds and bring forth a version of them colored and modified by their own personalities," the composer, "wholly self-centred, passes through the same process, but . . . he looks for his stimulus to nothing outside his own personality." Whether that is wholly or invariably the case, in view of such definitely descriptive orchestral works as Debussy's La Mer, the Strauss tone-poems, and the whole literature of opera, Lieder and ballet, is not the real point. What is significant is that one cannot judge the purely musical quality of a work by any of its connotations, its poetic basis, aesthetic scheme, or place and circumstances of the composer's life. Nor can one tell by merely listening to a new piece of music what the composer's predilections, hobbies, favorite foods and political preferences are—at least from the tones themselves. If this were not the case, the extensive program notes now generally distributed at orchestral concerts would not be necessary.

Although in a general way, especially when folk music is suggested or embodied in a score, one can sometimes identify it as coming from a particular country, Mr. Taylor does not believe that in all cases even nationality can be definitely conveyed in music. This is particularly true when the piece in question is less pictorial in purpose and reared in the classical tradition of musical structure and development. He defies anyone who has never previously heard these scores to listen to the Beethoven, Mendelssohn and Tschaikowsky violin concertos, for example, and to identify their composers as respectively German, Jewish and Russian.

Finally, as an example of the fact that changed personal biases and political adherences do not always affect the general quality of a composer's style, Mr. Taylor instances the case of Wagner, who began his Ring Tetralogy while a political exile in Switzerland after participating in the Dresden uprising in 1848, and finished it as a favorite of King Ludwig of Bavaria and, at least in his letters, a loyal upholder of Monarchy. The work, broken off in the Forest Scene of Siegfried, was taken up some years later, but no one is able to detect the place where the revolutionary dropped the pen and the conservative took it up. Besides, the Wagner music would be unchanged, he says, if it were suddenly proved by incontrovertible documents that the composer were actually the son of the Jewish actor, Ludwig Geyer, instead of the Saxon police actuary, Carl Friedrich Wagner.

A controversial subject, no doubt, and certainly not a closed one. But it seems time that sober-headed musical authority should assert itself and re-establish the fact that music is a science and an art with criteria of excellence independent of its accidental associations. Would one judge the efficiency of a steam-engine or an airplane by the family tree or the religion of its maker? It seems that a lot of pseudo-scholarship of the present day is going to look amazingly ludicrous in the coming years of more sober reflection.

—o—

Apprenticeships for Orchestral Players

Is the audition, used almost universally in selecting players and singers, less than a hundred per cent perfect as a means of judgment? Many of the unlucky wights who have gone through such an ordeal, without having been able to show their best qualities, will join in a lusty affirmative chorus. And indeed the time-honored institution before now has shown signs of obsolescence.

Writing in the Musical Times (London), Thomas Russell considers that it is hardly a perfect solution for selecting orchestral players. He is thinking primarily of British orchestras and their methods of choosing musicians, but many of his remarks are *apropos* also to the American scene.

"Quite apart from the question of whether the audition is genuine," he writes (that is to say, ruling out the possibility that the test is held to satisfy competitors unaware that the post is already filled), "the mere suggestion that any musician is so perspicacious that he can judge in ten minutes the player's aptitude for the involved duties of an orchestral career is completely absurd and is rightly regarded as being so by all players of experience.

"A musician who is sensitive enough to respond to the subtly-expressed wishes of a conductor may well lack the boldness which will carry an inferior player through an audition with flying colors.

"New methods must obviously be devised. We must know where to put our hands on our future players. Where are they to be found today? A certain number, it is true, have received their training at one or other of our musical institutions. . . . Most of our players have picked up their experience in a haphazard manner before arriving in the orchestra as capable men. But this method has little to recommend it, for many of our best instrumentalists never come into the symphony orchestras; they are attracted by more lucrative, if less artistic, positions elsewhere. . . . If we are to have the finest possible orchestra, these men must be brought in before they have been spoiled by the purely commercial side of life. . . .

"Young musicians should be tested in such a way that their all-around qualifications may be displayed and given full scope. . . . I can see no reason why a system of apprenticeship should not take the place of the inadequate audition. . . . If a promising player were given a six months' trial in the orchestra, while he was kept under the observation of an experienced man, we should be assured of the quality of the material being brought in. . . .

"Such apprenticeships would, of course, only be possible where the positions to which they led were secure, and where the salaries were sufficiently high and progressive to make the player disinclined for change. . . . Any orchestra which fails to provide an adequate pensions scheme for its personnel will always be faced with the various problems caused by the uncertainty of the future. . . ."

In America the training orchestra for young players is thriving. But the apprenticeship idea is an interesting one and might with profit be considered by some of our leading American ensembles. It would be laudable if public-spirited music patrons were to establish a fund by which young musicians could be reimbursed during this training period in an actual orchestra, a sort of playing scholarship.

VARIATIONS

By Leonard Liebling

The Metropolitan Opera regular season closes this month in New York, although there is to be a special series of Wagnerian performances later in the spring for visitors to the World's Fair. Why this early closing? It always seems ridiculous to think that the largest and richest American city has no permanent season at its famous lyric temple, and that it remains closed for practically eight months every year. Especially is the thought disconcerting when one remembers that hundreds of competent singers and orchestral players are without work these days, and that even the so-called "star" vocalists at the Metropolitan must go far afield during the spring, summer and early autumn in order to find profitable stage appearances. The other Anglo-Saxon capital, London, is as badly off with its Covent Garden establishment, and both American and English opera lovers meanwhile view the spectacle of Continental 365-day seasons, some cities even having two opera houses running simultaneously, and a third intermittently. There is something wrong about all this in the English-speaking countries, something wrong artistically and economically. Is it the fault of the star system, and is too much money spent for production when less would do?

All of which offers food for serious thinking; and while on the subject, the thinkers might wonder too, why America and England do not have State opera houses with governmental subsidies, like those of the now impoverished Continental countries. The whole matter is a strange puzzle.

* * *

New Orleans at least knows what kind of opera it desires when it gets any at all. The Metropolitan is going there on tour for four performances, starting April 10, and the local guarantors have stipulated that only French and Italian works be given. What, no Wagner, even with Flagstad and Melchior? The guarantors explain that their prejudice has no political motive; the local preference simply is for French and Italian opera, which New Orleans cultivated exclusively when it had its own permanent opera company for so many years.

* * *

Laurels go to Izler Solomon, the young Chicago conductor, for performing more American compositions during the past two seasons, than most of the other symphonic directors in this country. His list of thirty-five such works (apart from transcriptions), some of them world-premieres, comprises the following:

Bennett, Robert Russell,
Abraham Lincoln, A Likeness in Symphonic Form
Bennett, Robert Russell.....Sights and Sounds
Borowski, Felix..Concerto, D minor, for piano and orchestra
Borowski, Felix.....Symphony No. 1
Borowski, Felix.....Tone Poem, Ecce Homo
Britain, Radie...Rhapsodic Fantasie for piano and orchestra
Carpenter, John Alden,
Suite, Adventures in a Perambulator
Chadwick, George.....Symphonic Sketches
Childe, Robert.....Symphonic Poem, The Albatross
Cole, Rossetter G.....Symphonic Prelude, Op. 28
Delamarter, Eric.....Overture, They Too Went T' Town
Delamarter, Eric.....Symphony No. 3, E major
Fuleihan, Anis.....Suite, Mediterranean
Gusikoff and Machan,
American Concerto for violin and orchestra
Hadley, Henry.....Azenath's Dance
Hanson, Howard.....Symphony No. 2, Romantic
Jacobi, Frederick.....Concerto for cello and orchestra
Johnson, Horace.....Suite, Imagery
Kubik, Gail T.....Concerto for violin and orchestra
McDonald, Harl.....Concerto for two pianos and orchestra
Macdowell, Edward..Concerto for piano and orchestra, No. 1
Noelte, Albert..Suite for string orchestra and kettle drums
Noelte, Albert.....Four Symphonic Impressions
Oldberg, Arne.....Concerto for piano and orchestra
Powell, John.....Rhapsodie Negre for piano and orchestra
Sanders, Robert.....Saturday Night, A Barn Dance
Schelling, Ernest.....Concerto for violin and orchestra
Sowerby, Leo.....Overture, Comes Autumn Time
Stoessel, Albert,
Concerto Grosso for string orchestra and piano
Thompson, Randall.....Symphony No. 2
Van Vactor, David.....Passacaglia and Fugue
Warner, Philip.....Overture, Youth
Warner, Philip.....Suite, Thumb-nail Sketches of Chicago
White, Clarence C.....Prelude to Ouanga
Whitney, Robert.....Symphony No. 1

The top record, however, is Fabien Sevitzky's, who included a work by an American in every public and radio program played by the Indianapolis Orchestra for the past two years—a total of sixty-nine!

* * *

Toscanini's lukewarmness toward American orchestral scores is notorious.

* * *

A recent unsigned essay in The Sun (New York) reflects interestingly on the same subject, and smartly raps our audiences as being much to blame for the neglect of our native output. What is the matter with those listeners? asks the Sun writer, and continues:

"Apparently they are still disposed to favor the imported product. They doubt whether anything American can be really good. They are content to give a new American composition a respectful hearing when it is put squarely and inescapably before them and they are equally content to forget all about it once they have left the concert hall. . . . About all this hangs a perplexing 'Why?' If Americans will support and vastly prefer, their own motion pictures, their own musical comedies, their own plays, what can be the reason for their high-hatting American music? If Americans read American books, look at American sculpture and sometimes actually buy American pictures, what is it that places an American overture or symphony in so different a position? Will it be contended that the American music lover is something quite apart from all other Americans in his snobbery or his sloth?"

Good questions, those. What are the answers?

* * *

Musical progress is not easy to describe, for it is difficult to recognize. Some say that the Left Wing composers of the moment are carrying music forward, others claim that it is standing still, and there are those who see it going backward.

It is certain that most of the musical instruments have been improved through the ages, but the near future may witness their complete abandonment in favor of contraptions that produce tone through electric waves. One such was exhibited within the past few weeks in New York, and those of us who attended the demonstration were astonished to hear a regular piano played, and by means of stops, simulate the tone of an organ, cello, horn, clarinet, ukulele, harpsichord, violin. The new medium, from the creative brain of the same American who invented the Hammond Organ, offers startling possibilities for performers and composers.

Of course the appearance of a new musical instrument is not always a step in advance. As long ago as October 5, 1664, John Evelyn, fellow of the Royal Society of London, wrote in his diary: "To our society. There was brought a new invented instrument of musiq, being a harpsichord with gut strings, sounding like a concert of viols with an organ, made vocal by a wheele, and a zone of parchment that rubb'd horizontally against the strings."

The invention died quickly. It was not progress. One year after it was exhibited in London, Bartolommeo Cristofori was born in Italy. When he became a man he devised a new method of setting in vibration the strings of the harpsichord. His invention happened to move in the path of progress, for it was called a *piano-e-forte*.

In Daniel Spillane's History of the American Pianoforte, published in New York in 1890, may be found records of several clever improvements and additions which led to nothing and have been forgotten.

On page 360 of that same volume, mention is made of "another leading weekly," the Musical Courier, which is not yet numbered among the defunct experiments of music. It has always remained in the line of progress. This year this paper celebrates its sixtieth birthday.

* * *

Le Guide du Concert (Paris) says that there are "not many French works in the symphonic concerts of the United States, apart from the Franck symphony." Well, there are not many French symphonic works of high importance, and yet we hear frequent performances of the orchestral scores of Debussy, Ravel, Saint-Saëns, Chausson, Roussel, d'Indy, Lalo, Massenet, Honegger, Charpentier, Bizet. And before all things, Ravel's Bolero, Dukas' Sorcerer's Apprentice and Saint-Saëns' Danse Macabre.

* * *

From M. B. H., long silent, comes this aroused reflection: "What have the Russians got to sing about? Nevertheless, at the recent U.S.S.R. vocal contest in Moscow, there were 400 entrants from all parts of the land, professional representatives of opera, concert, radio, vaudeville, and students from the conservatories. Seventy-seven survived the first audition, of whom ten won the final awards. Darkest Russia is not so dark after all, I should say."

* * *

Frank Grey, ballad composer, writes me that he has just formed and financed a publishing concern in New York, the New Dawn Music Corporation, of which he is president and treasurer. The first issue of the firm is a Grey song, Wherever You Are. How angry he might have been, had the corporation rejected the composition!

* * *

What will the next war in Europe do to its music? One remembers the after-1914 crops, and shudders.

* * *

In the Victor Record Review of February, there is a story about the college lad who went to a large New York department store and listened to records for several hours. He called for Beethoven's eighth symphony, Brahms' third, the Egmont Overture, Scheherazade suite and other compositions. The exasperated salesman finally ventured to ask, "Have you heard anything you like, sir?" The youth turned an absent gaze upon the questioner, and calmly replied, "Sure, I like 'em all."

* * *

From Indianapolis comes a publisher's announcement of a book guaranteed "to prevent sleeping sickness in your audience." No, the volume is not for musical performers, but for after-dinner speakers and public orators.

* * *

Haydn and George Washington were born in the same year, but the coincidence reaches further, for the one became the "Papa" of symphony, and the other, the Father of his country.

* * *

Suggestions for an examination paper at German conservatories of music:

What should be done to anyone performing, or listening to, music by Mendelssohn?

Which is worse, Einstein's theory or his violin playing?

Which should you hate more, American music, or President Roosevelt?

Explain why Knappertsbusch is a better conductor than Toscanini.

Give your reasons for preferring Berlin-Rome axis operas to all others.

Write a seven-part anthem on the words, "Deutschland über Alles," "Storm Trooper," "Horst Wessel," "Gestapo," "Verboten," and "Heil Hitler."

Which Aryan marches are best suited to the goose-step?

Why should a boy love a gun more than a piano or violin?

How can a Nazi most quickly forget everything he has learned from a non-Aryan music-teacher?

How can piano technic be made to develop the trigger-finger?

* * *

There is no truth in the report that Goebbels is trying to ascertain whether the Abbé Liszt was not really Abie Liszt.

My son, Simon Jr., who is studying painting (I hope) in Paris and never writes to me except when he wishes a substantial check to "meet his rent" has favored me with another epistle which contains comments that may interest you. Herewith the literary masterpiece:

Paris, France.

Dear Dad:

It's a long time since I've written you, I know, but really and truly nothing of interest has happened to me except shoals of work. I know I should have answered your last four letters but they keep me so busy at the school, I'm just all in when I get back to this dump every night. I eat my dinner and then jump right into bed, for they make me get to school at the unearthly hour of eleven every morning. And Sundays the gang's always around and they make so much noise I couldn't think what to write even if I was let.

That friend of yours, Mr. Schwerké, asked me to another party last week. I went, even though I was afraid I might meet that girl Madeleine, who was going to let me paint her. You see, I'd forgotten all about my promise to her until I got Mr. Schwerké's invitation. Anyway I went, hoping she wouldn't be there, but if she was, I'd make a date for the first sitting.

Thank God, she didn't show up, but I found another beauty, Anita Dorchitz, who writes movie reviews for Le Figaro. We got along famously and she's to sit for me Monday at 4 p.m. She thought the light would be gone by that time, but I assured her I worked best by artificial light.

The party was in honor of Edward Kilenyi, an American pianist, who has just won the Candide Prize for his recording of Liszt's Danse Macabre with an orchestra conducted by a guy named Meyrowitz. I met a lot of home folks there, including Bernice Higgins, a singer; Louise and Joanna Leschin, both pianists; Virginia Clotfelter and Livingston Gearhart, who do two-piano stuff; Ossip Linde, an artist I've heard about lots of times; Conrad Dammann, who just travels about; Mrs. Kilenyi, Eddie's mother; and Remi Gassmann, a composer.

There was quite a crowd and they seemed to eat so much I had to start chewing double quick to get my share. Michel Gibson dished out the fodder, but he must have had his suspicions that I was four up on the rest of them, because he passed me up on each round and gave the most to Donald Pryce-Jones, Mrs. Arnold Meckel, Serge Sarkissoff, Edward Cook, Princess Tovalou Hoenon and Nana de Herrera (who, by the way, is one of those Spanish dance girls that you always fall for).

Well, dad, that's all in my life at the moment. Kiss the family if you can get them together, and write soon again. I miss your letters so much if I don't hear from you at least every ten days. And honest, dad, I'm not thinking of your generous enclosures when I say that—though the Lord knows I appreciate them no end. It's your family news that gives me the big kick. If this letter crosses with one to me, I promise to answer it p.d.q. Don't wait, however, but write yourself. You can't imagine what a thrill I get when I see your letter in the hall when I get home.

Affection and all that,

Si.

* * *

The Metropolitan Opera has engaged the illustrious audience attentions recently of Earle and Mrs. Lewis, Jack and Patricia Salter, Larry Evans, Carol Longone, Mona Bonelli, John Carter, James Melton, Norman Cordon, Fiorello La Guardia and his wife, Mr. and Mrs. Charles Stratton, Clara Edwards and Oley Speaks.

(Cartoon by Edgar Allen, Jr.)
"I've personally concluded a secret agreement to sing at the Metropolitan. Tonight I'm going to tell the Metropolitan about it."

It seems my impertinent questions in the last issue of this column have awakened one of my anonymous scouts who herewith does not only one good deed for the progress of music, but, in fact, two. I don't know the answer to the first question but I can guess the answer to the anecdote.

New York City,
February 17, 1939.

Dear Simon:

Don't try to track me down. I'm giving you something exclusive, but I want to be kept out of it—in fact, I want to be kept out of anything which concerns prima donnas.

What newspaperman is writing a story of what Metropolitan prima donna?

Here is another item you may like: The lovely Metropolitan soprano, Marisa Morel, was at luncheon with her escort in the Astor. Toscanini came along and La Morel introduced her escort, adding "who adores you." The *maestro* with that kind, understanding smile of his replied: "I have been watching that young man for some time and it seems to me it is you whom he adores."

I SEE THAT

Lucille Manners, soprano, sang Granville English's new song, Night in My Heart, on the Cities Service program over NBC.

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Carl Hein, director of the New York College of Music, announces the addition to the teaching staff of Consuelo Clark (piano pedagogy) and Dorothy Lawton (music librarianship).

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Romualdo Sapio's new Mass in A was sung for the third time last month at the St. Nicholas Tontine R. C. Church, New York. His anthem, Break Forth into Joy, is scheduled for early performance.

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Eady Arendt, contralto, was presented by Leon Rothier as his guest artist, over station WQXR.

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William J. Falk's lecture-recital on Die Götterdämmerung at his New York studio on January 17, featured Paula Fire, dramatic soprano.

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Freda Gronowetter, Canadian cellist, gave a recital at the MacDowell Club, New York, on January 22, with Michel Soll at the piano. Waldemar Schroeder, baritone, sang.

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Beatrice MacCue, contralto, gave a program in White Plains, N. Y., in January, and on January 31 sang over station WNYC.

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Two evening programs, directed by Annabelle Wood, were given on January 27 by music students at Hartley House Music School, New York.

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The Boyd Neel String Orchestra of London recently toured Portugal, playing a pair of concerts each at Lisbon and Oporto, and one at Coimbra.

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An all-Beethoven program, comprising the quartets, Op. 95, 132 and 135, is to be given by the Roth Quartet at its Town Hall, New York, recital on March 3.

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Faubion Bowers is conducting evening classes in New York in symmetrical analysis, a theory of modern harmony, with analysis of Scriabin sonatas.

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Lenore Scott, pupil of Beatrice MacCue, sang for the Brooklyn Story League at the Flatbush Congregational Church, Brooklyn, N. Y., on February 14.

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Frederique Petrides conducted the Orchestrette Classique on January 30 in the Carnegie Chamber Music Hall, New York, Lonny Epstein, pianist, was soloist in the Mozart G major concerto. Other program numbers were by Ulric Cole, Gossec, Menotti and Haydn.

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Mrs. H. H. A. Beach's communion service was given on February 5 at St. Bartholomew's Church, New York. Her new anthem, Lord of All Being, was sung there the week previous. Her Canticle of the Sun was sung at Calvary P. E. Church, New York, on January 29.

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Henry Clancy, who followed Richard Crooks as tenor soloist at the Fifth Avenue Presbyterian Church, New York, has sailed for a cruise of the West Indies.

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Josephine Forsyth's setting of the Lord's Prayer was sung by the Flint (Mich.) Junior College Choir at the Exchange Club on January 26.

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Gerald Tracy, pianist, was guest artist with the New York Civic Orchestra (Emanuel Balaban, conductor), at the Federal Music Theatre on February 5.

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Elisabeth Schumann, soprano, following her appearance on the Magic Key program, offered concerts in Cleveland, Philadelphia, New York and Detroit last month. She will be in the United States for the entire season next year.

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A recital on April 9 at Muncie, Ind., has been included on John Carter, Metropolitan Opera tenor's spring schedule.

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Bruna Castagna, Metropolitan Opera contralto, makes a concert tour following the opera season. On April 17 she sings in Shawinigan Falls, Que.

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Rose Pauly, Metropolitan Opera soprano, has received her first citizenship papers in the United States. She has signed a new contract with the Columbia Concerts Corporation.

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Alexander Manke gives a cello recital in Orchestra Hall, Detroit, Mich., March 10.

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Martha Lipton, contralto, winner in the MacDowell Club's Young Artists' Contest, gave a recital at the New York Clubhouse on January 26.

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Earle Spicer, baritone, was soloist at the first White House Musicale of the season on January 17. Old English and American ballads made up his program for this concert and one in December for Governor-General and Lady Tweedsmuir in Ottawa, Can.

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Henry A. Schroeder on January 28 presented Lilyan Raymond, soprano, Sylvia Lopez, pianist, and Stephanie Grodkiewicz, soprano, with Emanuel Lackow at the piano for the Continental Club, New York.

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Ardyth Walker, cellist, artist-pupil of Georges Miquelle, was soloist with the Detroit Civic Orchestra (Valter Poole, conductor) on January 4. Richard Clayton, first cellist of the Wheeling (W. Va.) Symphony Orchestra, and also an artist-pupil of Mr. Miquelle, was soloist there recently.

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Dr. Heinz Unger is serving his third season as conductor of the Northern Philharmonic Orchestra in Leeds, England.

(Continued on page 30)

Musical Life Continues In Wartime Barcelona

National Orchestra and Recital Activities—New Ballet at the Opera

BARCELONA.—Directed by Perez Casas, the National Orchestra gave an excellent concert in the Liceo Theatre, to celebrate the Fête of the Spanish Race. The second part of the program was devoted to South American composers, such as Juan de Castro (first movement of Argentine Symphony), C. Levin (Lamentations huiliches, for voice and orchestra), and Silvestre Revueltas (symphonic poem, Janitzio). Other numbers were New World Symphony by Dvorak, and pieces by Turina, Albeniz, Casas and Chapi. Great success for all concerned.

The National Orchestra has resumed its Friday concerts in the Liceo. The first seance comprised works of de Falla, Rimsky-Korsakoff and Brahms. The third program was distinguished by Beethoven's seventh symphony and concerto in C by Bacarisse. In the same theatre Pablo Casals, cellist, gave a recital in benefit of the Children's Aid. Various government officials were present. Endless ovations came after the Haydn and Dvorak concertos.

Among the recitalists, Maria Canela, pianist, gave a successful Beethoven program; Enrietta Carreta, pianist, and vocalists Mercé Plantada, Conchita Callao and Emile Vendrell were also warmly applauded. A concert devoted to vocal duets and solos by Brahms won plaudits for Mmes. Gombau, Callao, MM. Vendrell and Fuster.

The Bizet centenary was celebrated by a concert of vocal works by this composer at the Cultural Foyer, by the integral audition of L'Arlésienne (Catalan Symphony Orchestra, Joseph Fontbernat, conductor) and by a lecture given by Raphael Moragas.

BALLET PREMIERE

The Liceo Theatre successfully premiered Corrida de Feria, a ballet by Maurice Bacarisse, music by Salvador Bacarisse. The work is distinctly Spanish in character, the music appropriately heightening the gay, now sombre, now dramatic stage action. The picturesque scenery was by Joseph Castella, the stage directing by Eugene Casals. Trini Berrull and Jean Magrina, dancers, furnished brilliant performances. The composer conducted. R. P.

[ED. NOTE.—*The foregoing dispatch was written before the surrender of Barcelona.*]

MUSICALES

N.A.A.C.C. Hears Works of Porter, Bauer, Barber and Cadman

The fourth seasonal concert of the National Association for American Composers and Conductors brought an extremely interesting program of native compositions which were greeted enthusiastically by a capacity audience.

Quincy Porter's Ukrainian Suite for string orchestra, a work that has vitality and abounds with charming melodies beautifully scored, was interpreted skillfully by the Mozart String Sinfonietta under the able leadership of Wesley Sontag. This was followed by an impeccable presentation of Marion Bauer's sonata for viola and piano, played by those two fine musicians, Albert Stoessel, viola, and Harrison Potter, pianist. Miss Bauer's opus is atonal in treatment but has a sound architectural shape, and the *rondo* movement in particular has originality in thematic material that is expressed with harmonic and rhythmic skill.

Dover Beach, for strings and voice, by Samuel Barber, was admirably sung by Daniel Harris, baritone, accompanied by the sinfonietta, and succeeded by three Barber songs with the composer at the piano. Of these compositions, Bessie Bobtail, The Daisies and The Secrets of the Old, the final one, a manuscript song, showed a definite musical growth in the young composer's medium. Celtic in feeling, it is a setting of Yeats' poem that reveals high sensitivity and melodic beauty. The Daisies, which Mr. Barber wrote when he was sixteen, has a spontaneous charm that caused it to be repeated. Mr. Harris sang with warm, full tones and clarity of enunciation.

The final program item brought Charles Wakefield Cadman's American Suite for strings, an opus that is distinctly native and employing an old fiddler's tune, Indian dances and Negro songs deftly woven in excellent contrast with keen craftmanship. H. J.

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Musicale at Moltke Residence Played by Trio

A chamber music program was given by Felix Robert Mendelssohn, Herbert Mayer and John Schneider on February 17 at the New York residence of Paul T. Moltke. Handel, Bach, Beethoven and Brahms numbers were played as well as a sonata by Handel for two cellos in which Mr. Schneider gave able tonal and technical assistance to his teacher, Mr. Mendelssohn. F. W. R.

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Matzenauer at Verdi Club

Margarete Matzenauer, former Metropolitan Opera contralto, was presented in recital on February 17 at the musicale of the Verdi Club (Florence Foster Jenkins, founder-president). Tonal volume and musicianly temperament were revealed in a Gluck aria and songs by Brahms and modern composers. Cimara's Canto di Primavera was repeated and there were numerous encores. Edward Hart was a capable accompanist. Dr. Lazlo de Telekes discussed A Thousand Years of Hungarian Culture and a motion picture of Budapest was shown. F. W. R.

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Kathryn Witwer at National Opera Club

A highlight at the February 9 meeting of the National Opera Club, Waldorf-Astoria hotel, New York, was the appearance of Kathryn Witwer, Chicago prima donna. The program, devoted to the American Composer gave Miss Witwer opportunity to shine in songs by Hyde and Carpenter. Henry Jackson played her accompaniments. Sigmund Spaeth gave an eloquent and convincing talk on the results obtained by the A.S.C.A.P., Lee Pattison and Lilian Rock also appearing. Further excellent music heard was by Morton Gould, Robert MacGimsey, William O. Bell and Vincent Spalzino. There was a large audience. F. W. R.

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N. Y. City Federation of Music Clubs' Musical Program

The New York City Federation of Music Clubs (Belle deRivera, founder-president) presented Gena Branscombe's Processional, Into the Light, and Spirit of Motherhood, at the February 3 meeting in the Hotel Astor, New York, to much applause. Mrs. H. H. A. Beach's Ah, Love But a Day, conducted by Mrs. John McClure Chase, who had charge of the chorus of 100 fresh-voiced singers, was effective. Mrs. Edward McDonough was at the piano.

Thomas Moore, Seattle baritone, sang an aria (Hamlet) and several songs with virile voice, receiving applause. Mrs. Chase was accompanist, organist and conductor on the program. F. W. R.

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American Academy Matinees Continued

The January 31 matinee of the American Academy of Dramatic Arts featured six young women and four young men in Riley's comedy, Personal Appearance. This was one of the most enjoyable matinees produced by the academy. The cast was Dorothea Eller, Judith Cargill, Muriel Wakefield, Rosalind Scott, Dorothy Wilson, Louise Randall, Ross Depkin, Guy Tortora, Otis Morse and Gilbert Grant.

On February 3 The Lake (Massingham-MacDonald) brought William Moody, who as Cecil, was best in a cast including Marthanne Seeley, Geoffrey Wicke, Anne Sears, John Stout, Helena Fredricks, Mary O'Rourke and Edward Hardcastle. In Rebound (comedy by Stewart) Jean Hazlewood shone, other actors being Sybil Redmond, Geoffry Wicke, Eleanor Secor, Douglas Alexander, David Upson, Paul Talbot, Orpha Dickey, Josephine McKinnon, David Martin, Peter Knego and Ellis Daniels.

Four young actors dominated the presentation on February 10 at the Vanderbilt Theatre of Balderson's Berkeley Square. Norma Alley, Betty Morrissey, Peter Knego and Ray Colcord were ably seconded by Helena Fredericks, Eleanor Secor, Gilbert Grant, Mary O'Rourke, Robert Keyworth, Marthanne Seeley, Charles Telford, Elizabeth Cox, William Moody and Douglas Alexander.

Of the thirteen who appeared in Barry's Spring Dance on February 14, Josephine McKinnon, of Memphis, Tenn., notably stood out. George Champe as Lippincott also merited attention. The others were fully competent. F. W. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening.

Wednesday, March 1
Douglas Moore, lecturer; Ernst V. Wolff, harpsichordist; Carroll Glenn, violinist, Town Hall (5:30)
Harald Kreutzberg, dancer, Town Hall (E)
Nathan Milstein, violinist, Carnegie Hall (E)

Thursday, March 2
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Roth Quartet, Town Hall (E)

Saturday, March 4
National Orchestral Association, Carnegie Hall (A)
William Masselos, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Maurice Eisenberg, cellist, Town Hall (E)

Sunday, March 5
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music, Carnegie Hall (5:30)
Thelma Jerguson, soprano, Town Hall (E)

Monday, March 6
Kirsten Flagstad, soprano, Carnegie Hall (E)
Gregor Piatigorsky, cellist, Town Hall (E)

Tuesday, March 7
Norman Roland, baritone, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Fordham University Glee Club, Town Hall (E)

Wednesday, March 8
Douglas Moore, lecture-recital, Town Hall (5:30)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, March 9
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Marcel Hubert, cellist, Town Hall (E)
Clifford Curzon, pianist, Carnegie Hall (E)

Saturday, March 11
Boston Symphony Orchestra, Carnegie Hall (A)
Adolf Busch, violinist; Rudolf Serkin, pianist, Town Hall (A)
New York Schools of Music concert, Carnegie Hall (E)
Lafayette College Glee Club, Town Hall (E)

Sunday, March 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Engel Lund, folksongs, Town Hall (A)
New Friends of Music, Carnegie Hall (5:30)

Monday, March 13
Edwin Grasse, violinist, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, March 14
Brico Symphony Orchestra, Carnegie Hall (E)
Robert Kitain, violinist, Town Hall (E)

Wednesday, March 15
Douglas Moore, lecture-recital, Town Hall (5:30)
Walter Gieseking, pianist, Town Hall (E)
Giovanni Martinelli, tenor, Carnegie Hall (E)

Thursday, March 16
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Joseph Schuster, cellist, Town Hall (E)

Saturday, March 18
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Beveridge Webster, pianist, Town Hall (A)
Sascha Gorodnitzki, pianist, Carnegie Hall (A)
Bernardo Segall, pianist, Town Hall (E)

Sunday, March 19
Philharmonic-Symphony Society, Carnegie Hall (A)
Mordecai Bauman, baritone; Milton Kaye, pianist, Town Hall (E)
New Friends of Music Orchestra, Carnegie Hall (5:30)

Monday, March 20
National Orchestral Association, Carnegie Hall (E)
Bernard Parronchi, cellist, Town Hall (E)

Tuesday, March 21
Palestine Symphony Orchestra benefit, Carnegie Hall (E)

Wednesay, March 22
Douglas Moore, lecturer; Daniel Ericourt, pianist, Town Hall (5:30)
Lucille Manners, soprano, Town Hall (E)
Schola Cantorum, Carnegie Hall (E)

Thursday, March 23
Harold Haugh, tenor; David B. McCloskey, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 24
Philharmonic-Symphony Society, Carnegie Hall (A)

Saturday, March 25
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Emily Franz, violinist, Town Hall (E)

Sunday, March 26
Philharmonic-Symphony Society, Carnegie Hall (A)
Renaissance Quintet, Barbara Farnsworth, soprano, Town Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Juilliard Alumni Concert, Town Hall (5:30)
Josef Hofmann, pianist, Carnegie Hall (E)
Marie Wilkins, soprano, Town Hall (E)

Monday, March 27
Louis Bailly, violist; Genia Rubinor, pianist, Town Hall (E)
Georges Enesco, violinist, Carnegie Hall (E)

Tuesday, March 28
Mildred Wimmer, song recital, Town Hall (A)
Povla Frijsh, soprano, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, March 29
Douglas Moore, lecture-recital, Town Hall (5:30)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, March 30
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 31
Philharmonic-Symphony Society, Carnegie Hall (A)
Richard Tauber, tenor, Carnegie Hall (E)
Mwalimu Festival Chorus, Town Hall (E)

PORTLAND SYMPHONY ORCHESTRA
RUSSELL AMES COOK, Conductor
City Hall Auditorium
Portland, Maine
Tuesday, March 21, 1939, at 8:15 P. M.

Fifth Subscription Concert, Monday, Mar. 20
Orchestra Hall, Miami, Florida
THE UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA
ARNOLD VOLPE, Conductor
Soloist: JACQUES GORDON, violinist

New York Concerts

(*Continued from page 9*)

FEBRUARY 17

Mildred Dilling Making one of her rare concert appearances in New York, Mildred Dilling, scholarly and musicianly harpist, was enthusiastically greeted at her Town Hall program. Assisting were the Elro String Quartet (Michael de Stefano and William Dembinsky, violins; Conrad Held, viola, and Carlo Piscitello, cello), Frances Blaisdell, flutist, and Alexander Williams, clarinetist. With the quartet, Miss Dilling started the evening with the Samuel-Rousseau Variations pastorales sur un vieux Noël, a work in which the ensemble showed admirable coordination and in which the varying moods were successfully achieved. Three items by Dandrieu, Rameau and Couperin gave Miss Dilling opportunity to disclose her notable technic and rich tone. Her second group embraced de la Presle, Albeniz and Tournier numbers, played with sensitivity of style; then came the Ravel introduction and allegro, done for the first time since his death in its original form with harp, flute, clarinet and quartet, disclosing remarkable tonal and interpretative skill. Prokofieff, Debussy, Alabieff-Liszt and Renié works revealed Miss Dilling in brilliant form.

Leo Smit Formidable technic characterized the pianistic debut in Carnegie Hall of Leo Smit, seventeen-year-old violinist, whose father is a member of the NBC Orchestra. His program was devised to stress this phase of his equipment, for it embraced Bach's D minor toccata, Beethoven's C major sonata (Waldstein), several Chopin items, Liszt's Funerailles, two Debussy works and a new composition, Contrastes et Developpements by Nicholas Nabokoff. Sureness in his approach, precise phrasing, rhythmic vitality and somewhat hectic tempi defined him as of the virtuoso school although there were many instances of delicate nuancing, particularly in the Chopin items. Interpretatively he showed considerable promise, although maturity will probably add much to his stature in this respect.

FEBRUARY 18

Philharmonic Young People's Concert For the fifth in his series of Young People's Concerts with the Philharmonic-Symphony Orchestra, Uncle Ernest Schelling listed two Bach bourreés, the *finale* from Haydn's C major symphony (No. 9), the overture to Mozart's Marriage of Figaro, the *scherzo* from Beethoven's Eroica Symphony, a Berlioz item, Dance of the Sylphs, from the Damnation of Faust, Strauss' Till Eulenspiegel and, after the audience had sung When Johnny Comes Marching Home, the overture based on this by Roy Harris was played. The conductor explained the circumstances under which each number had been written, discussed the content and then offered zestful readings to the delight of his youthful subscribers.

National Orchestral Association Rudolf Serkin, pianist, was again the assisting soloist at this third concert in the Gabrilowitsch Memorial Series presented by Leon Barzin's National Orchestral Association. Mr. Serkin contributed a brilliant though somewhat debatable reading of the Schumann concerto, playing with sweep and *élan*, if not giving the lyric episodes that subtlety so necessary to an adequate delineation. At times there was a distinct contest between him and Mr. Barzin's players. Mendelssohn's Fingal's Cave overture was read somewhat inflexibly, and the fourth symphony of Brahms was given an uneven publication.

Isaac Stern The impression made at his debut last season was confirmed at the second appearance in Town Hall of Isaac Stern, young California violinist, whose matinee program embraced the Brahms D minor sonata, the Bach D minor solo partita, Chausson's Poème and *morceaux* of Szymanowski, Paganini and Novacek. A mature musician of taste, he is extremely well-equipped technically and his tone is of size and beauty. The sonata was both impassioned and sensitive although Wolfgang Rebner at the piano at times intruded too forcefully. The partita and the chaconne revealed the violinist's breadth of style and mastery of technic. A cordial audience expressed approbation of his work.

FEBRUARY 19

Harriet Cohen The matinee Town Hall program of Harriet Cohen, eminent British pianist, was a source of keen delight to those pianistically inclined, for not only did it offer a cross-section, to some extent, of literature of this instrument but it listed many unfamiliar and forgotten items. Three representations of early English keyboard music by Gibbons, Purcell and Dr. Arne were delightfully and stylistically set forth. Works of three moderns, two of them dedicated to Miss Cohen, followed: Constant Lambert's dark-hued and indefinite Elegie; John Ireland's frolicsome The Palm and the May; and Arnold Bax' passacaglia, Paean, an extensive and reiterative work that loses in interest because of its monotony. Haydn's English sonata, played for the first time in its entirety and proving somewhat un-Haydnesque, Villa-Lobos' arrangement of round songs of Brazil, interesting if not completely attractive, Bach's C minor fantasia and Brahms' Edward ballad and G minor rhapsody were artistically and thoroughly musicianly offerings.

Philharmonic Orchestra John Barbirolli's Sunday afternoon program began with a vivid and tonally vigorous presentation of Weber's Euryanthe Overture, followed by an excellent reading of the Beethoven Pastoral Symphony. After the intermission Mischa Elman, as violin soloist, offered a suave and polished performance o fthe Saint-Saëns concerto in B minor (op. 61, No. 3) and the concert closed with Tschaikowsky's Francesca da Rimini. The audience showered Mr. Elman with applause and recalled him many times. Mr. Barbirolli was also feted, particularly at the close of the Weber opus.

New Friends of Music The final event in the New Friends of Music Town Hall series included participation of the Pro Arte String Quartet, Roman Totenberg and Mara Sebriansky, violinists, and Ernst Victor Wolff, harpsichordist. The program was again Haydn and Bach, the former composer represented by the quartets in C major (op. 76, No. 30); F minor (op. 20, No. 5), and E flat (op. 64, No. 6) and the latter by his trio sonata in C major, played by the two violinists and the harpsichordist. The quartet of strings encompassed its offerings with aristocratic style and tonal subtlety, while the three performers in the sonata collaborated in a spirited and generally effective ensemble reading. The audience showed its customary enthusiasm.

Julius Shaier A distinctly noteworthy debut recital was offered to a capacity and enthusiastic Town Hall audience by Julius Shaier, violist with Paul Creston acting as his capable accompanist. In a program which began with a technically proficient reading of the Brahms sonata (op. 120, No. 2), followed by a brilliant presentation of the unaccompanied and excessively difficult Hindemith sonata (op. 25, No. 1) for viola alone, Mr. Shaier awakened keen appreciation for his mastery of his instrument and the full-bodied tone of rich hues he produced.

Not only was the Creston suite for viola and piano, the third section of the program, beautifully played with due regard for its outstanding musical values, but the reading displayed the work in exactly that light to show its inherently fine architectural shape, its original harmonic schemes and its gracious melodic charms. The Creston suite is an outstanding contribution to American music literature.

Succeeding performances brought an illuminating interpretation of the J. S. Bach chaconne and shorter works by the same composer, Loeilly, Debussy and De Falla. Many encores rewarded these two excellent musicians.

DIRECTS CHORAL EVENT

DR. ANTONIA BRICO

conducts the Queens Choral Society in Jackson Heights tonight (March 1) in a program for women's voices including Wilfred Bendall's cantata The Lady of Shalott, in which Mrs. Charles K. Schall sings the incidental soprano solo. Bruce Boyce, baritone, is guest artist, and Irene Paulsen is the choral accompanist.

FEBRUARY 20

Mary Appel Airs of Marcello, Handel and Bach, Lieder of Brahms, Loewe and Franz, French items of Franck, Wider and Ravel and a concluding English group of Dunhill, Meeker, Henry and Ware provided a diversified list for Mary Appel, Washington contralto in her Town Hall matinee debut. Wotan Zoellner, violinist and Carlos Moseley, organist, assisted in Bach's Erbarme dich, mein Gott from the St. Matthew Passion with Stuart Ross providing able piano accompaniments for the remainder of her program. Miss Appel disclosed a contralto voice of true texture, easily projected and rich throughout the scale. Her extensive church experience has provided a background for the oratorio style, but in the other items a deeper insight will add to her interpretative skill.

Hertha Glatz Having appeared with the Salzburg Opera Guild and the Chicago City Opera Company, Hertha Glatz, young Viennese contralto, offered a Town Hall recital, largely of Lieder, with Franz Rupp as an important assisting pianist. The singer has a strong dramatic temperament, much artistic sensitivity, and ability to color her tones with expressiveness. Her voice, as revealed on this occasion, had true contralto quality in the lower range, and here her production was freer than in the somewhat less clear upper register. A genuine artist, Miss Glatz at times sang impressively, especially in *mezza-voce* passages, her treatment of Wolf's Das verlassene Mägdelein being outstanding. Groups of works by Schubert, Brahms, Wolf, and works of Debussy, Respighi and Moussorgsky composed her list. Mr. Rupp's accompaniments were brilliant if sometimes obtrusive.

Louisa Corchia A promising young artist, Louisa Corchia, coloratura soprano, made her debut in Carnegie Hall in a program comprising an aria from Mozart's Marriage of Figaro, the Shadow Song from Dinorah, Una voce poco fa from The Barber of Seville and Estelle Liebling's Straussiana, arranged from items of the waltz king. Songs of Donaudy, Caccini, Lotti, Haydn, Arne, Massenet and other numbers were interspersed in the varied list offered by the newcomer. Nervousness usually attendant upon a debut was missing, as the young artist sang expressively and with musicianship, which however is still not entirely developed. Clarity of tone and vocal color were other attributes which further study will probably develop more fully. The accompanist was Ann Chenee.

Other Concerts

Town Hall concerts were also given between February 6 and 20 by the Musical Art Quartet, February 6; Douglas Moore, lecturer, assisted by Suzanne Bloch, lutenist, and Lotta Van Buren, harpsichordist, February 8; the Comedian Harmonists, February 10; the College of St. Elizabeth Chorus February 11; Hope Miller, soprano, February 12; Hans Muenzer, violinist, February 13; Douglas Moore, lecturer, and Charles Doersam, organist, February 15. Steinway Hall held a joint recital by Margaret Purcell and John Colman, pianist and accordionist, February 17. The Motet Singers appeared at the Barbizon-Plaza February 9.

Advanced Arts Ballets, Inc., Commissions Composers

A resident ballet company is to be founded in New York next season to present weekly performances, as a result of the recent programs of the Mordkin Ballets. The Advanced Arts Ballets, Inc., presenting the Mordkin ensembles, has commissioned two American composers to create ballets, one based on native folklore and the other comic in character. Each will be one-act and placed in the permanent repertoire. Dancers, musicians, technicians and the staff are to be engaged on an annual basis and the ballet will also appear in out of town engagements, gradually increasing its touring scope until the entire country is covered. The series is to open on October 22, with changes in bill each Sunday night.

Mu Phi Epsilon President on Tour

Bertha Marron King, national president of Mu Phi Epsilon, began her biennial inspection tour by visiting the five Chicago and Evanston chapters, February 18.

Dessau Premiere

DESSAU.—Carina Corvi, opera by Fritz Neupert, was given its first performance at the local theatre recently.

American Conservatory of Music Announces Summer Master School

Three Consecutive Sessions, Opening May 11, Planned by Chicago Institution—Prominent Teachers to Preside—Normal Classes in Children's Musical Training and Public School Instruction Featured

EDWARD COLLINS

CHICAGO.—With a list of pedagogues that includes many teachers, lecturers and recitalists appearing before the American public, the American Conservatory of Music of Chicago announces its curriculum for the summer of 1939.

"Summer master classes are an outgrowth of need—the answer to demand," in the opinion of John R. Hattstaedt, president, "particularly in the Middle West. It has taken years of study and thorough work to build up the prestige

DUDLEY BUCK

of the American Conservatory and its summer school has achieved nation-wide reputation in this way. Scores of students and teachers from all sections of the country in past seasons have been regular attendants. To these the advantage of a summer session makes a special appeal, offering the privileges of obtaining fresh viewpoints, together with the opportunity to earn additional credits towards degrees, or meet the requirements of state accrediting boards and associations. The American Conservatory is a member of the National Association of Schools of Music, and its requirements for degrees are based on those of the association."

For this summer the conservatory has arranged three consecutive sessions of six weeks each—the first to start May 11, the second or principal session extending from June 22 to August 2, and the third from August 3 to September 13. Under the direction of President Hattstaedt and Charles J. Haake, educational director, the facilities of the Conservatory will be expanded and new courses offered this year. Examinations for the limited number of free and partial scholarships to talented students of limited means will take place on June 20 and 21 immediately preceding the opening of the main session.

HENIOT LEVY

In the piano department, Heniot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanieck, Louise Robyn, Tomford Harris, Earl Blair, Mabel Osmer, Jeanne Boyd and others will be available for private lessons and to conduct repertoire teachers' classes. The vocal department includes Theodore Harrison, Dudley Buck, Charles LaBerge, Elaine de Sellem, John C. Wilcox; in violin, John Weicher, Herbert Butler, Scott Willits; Lois Bichl and George Sopkin in cello, and Margaret Sweeney to teach the harp. The organists, Frank Van Dusen, Dr. Herbert E. Hyde and Edward Eigenschenk, are available for private organ lessons. Special courses in church and concert organ will be given by Mr. Van Dusen and other teachers.

PUBLIC SCHOOL MUSIC AND NORMAL CLASSES IN CHILDREN'S TRAINING

The public school music department offers intensive courses, especially during the major summer session. The instructors in the department include: R. Lee Osburn, Ann Trimingham, Henry Sopkin and Edna B. Wilder.

One of the features of the summer session is to be the normal class in children's musical training under the direction of Louise Robyn. These classes meet daily for ten days, commencing July 6. With regard to normal classes, all problems, methods of private and class instruction and materials to be used will be fully discussed and demonstrated.

CLASS PIANO METHODS

Intensive courses in class piano methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other principal cities.

A series of normal lectures on piano pedagogy and musical history are to be given. Courses in harmony, counterpoint, composition and orchestration will

RUDOLPH REUTER

be offered by John Palmer, Leo Sowerby, Jeanne Boyd and Stella Roberts.

Dramatic art courses, directed by Louise K. Willhour and Louise Suess Mitchell lead to certificates and diplomas.

A series of public recitals at Kimball Hall for the summer term are to be given by members of the faculty and artist pupils, including members of the master classes. Among the faculty, the following will take part: Heniot Levy, Rudolph Reuter, Edward Collins and Tomford Harris, pianists; Louise Winter, soprano; Edward Eigenschenk, organist; Lois Bichl, cellist, and Stella Roberts, violist. Students attending the summer sessions are admitted to the concerts free of charge.

HERBERT BUTLER

Lotte Lehmann and Artur Rubinstein in Utah

SALT LAKE CITY, UTAH.—Artur Rubinstein, pianist, came here on January 31 and at Kingsbury Hall, University of Utah, amazed a capacity audience of Civic Music Association members by his virtuosity.

Just two weeks before, the Brigham Young University - Provo Community Concert Association brought Lotte Lehmann to the Provo Tabernacle for a recital. A high priestess of song, Mme. Lehmann placed the lyric art on a lofty pedestal.

Frances Winton Champ, Logan pianist, and the Utah State Sinfonietta, playing at the Salt Lake City Assembly Hall under the direction of Reginald Beales, collaborated admirably in the Grieg A minor concerto for piano and orchestra.

G. M.

Anniversary on the Danube

VIENNA.—The Konzerthaus celebrated its twenty-fifth anniversary with a concert directed by Richard Strauss.

Pianists in Chief Role at Havana Concerts

Casadesus and Pro Arte Quartet in Visits—Cuban Artist Plays Own Sonata—Echaniz Conducts Orchestral Programs

HAVANA, CUBA.—Robert Casadesus, French pianist, was presented in the auditorium of Pro Arte Musical Society exclusively for its members. The program listed six sonatas of Domenico Scarlatti; one by Mozart; the four ballades of Chopin and Jeux d'eau, Forlane and toccata of Ravel. The artist disclosed unusual technic, musicianship and tone.

PRO ARPA QUARTET APPEARS

The Pro Arpa Quartet (Helen Thomas, Anna Sacchi, Anne Roberts and Eloise Bieber) gave two recitals at the Auditorium, offering compositions by Scarlatti, Daquin, Handel, Bach, Corelli, Schumann, Chopin, Debussy and Lecuona. The ensemble won cordial applause. The concerts were sponsored by the Pro Arte Musical Society.

Joaquin Nin-Culmell, Cuban pianist, was heard at the Auditorium by a capacity audience. The most arresting number on the program was his own sonata, exceedingly well received.

ECHANIZ CONDUCTS

José Echaniz, Cuban pianist and conductor, at a pair of concerts assumed the leadership of the Philharmonic Orchestra of Havana as third guest of this season. The initial program featured a first time local performance of Debussy's Nuages and Fêtes; as well as Beethoven's Egmont Overture; Brahms' first symphony; Roldan's Fiesta Negra, and McDonald's Rhumba. Echaniz in every way demonstrated his fine musicianship.

At the second concert he listed Beethoven's Leonore Overture (No. 3); Tschaikowsky's Romeo and Juliet Overture; Weinberger's polka and fugue from Schwanda, and led the accompaniment for Mercedes Soler (young local pianist), in a distinguished performance of Beethoven's fourth concerto. The program was interpreted tellingly by the conductor. At the end of each concert he was given an ovation

HUBERTO DE BLANCK

N. Y. World's Fair Music Program Discussed by N. Y. F. M. C.

Plans for the musical program at the 1939 New York World's Fair were discussed by Olin Downes, director of music on January 27 for the New York State Federation of Music Clubs at the Great Northern Hotel, New York. Mrs. Edgar Stillman Kelley, chairman of the clubs' fair committee, presided and was introduced by Mrs. Edmund H. Cahill, State president. Mrs. Kelley presented Oscar Thompson, assistant to Mr. Downes, who introduced the latter. The orchestral, operatic and symphonic concerts and ballet programs proposed were discussed by Mr. Downes, who also revealed that a three-manual organ is now being built for John W. Haussermann, Jr., of Briarcliff Manor, N. Y., who will loan it to the fair. Hugh Ross augmented Mr. Downes' discussion of the choral program plans.

The American Welsh Committee has announced an international Eisteddfod, a choral competition open to any group and Gymanfa Ganu under the direction of the American National Eisteddfod Association, at the New York World's Fair on August 27. Entries must be filed by May 1. Professor Philip James, of New York University, is chairman of the committee.

I SEE THAT

(Continued from page 26)

Leota Lane, soprano, Mary Gale Hafford, violinist, Ruth Bradley, accompanist, and the Symphonic Singers (Ole Windingstad, conductor) with Louise Haydon, accompanist, were presented by Tau Alpha chapter of Mu Phi Epsilon at the MacDowell Club, New York on February 26.

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Lilias Mackinnon, musical memorizing specialist, gave two lectures recently in the Buffalo (N. Y.) Art Gallery.

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Elijah was sung on February 21 by the Washington Heights Oratorio Society (Hunter Sawyer, conductor), in the chapel of Fort George Presbyterian Church New York.

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Everett A. Engstron has been named president of the Associated Music Teachers League with Charles J. Baetz and Paul Jelenk vice-presidents.

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Sidney Foster, pianist, winner of the Young Artists Contest of the MacDowell Club, was heard on February 10 in the auditorium of the club.

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Emma Otero, Cuban soprano, was heard at Lowell and Springfield, Mass., in recent recitals with her teacher, Frank La Forge, at the piano. They appeared also at Moorhead, Minn., under the auspices of the Amphion Chorus.

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Sascha Gorodnitzki, pianist, gives his annual New York recital in Carnegie Hall on March 18.

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Colette d'Arville, French soprano, was soloist at the concert of the Philharmonic Symphony Ensemble, under the direction of Macklin Marrow, in the Empire Room of the Waldorf Astoria, New York, February 19.

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Katharine Metcalf, soprano, gave a song recital at the MacDowell Club, New York, February 16, with Vernon d'Arnalle at the piano.

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Selma Kramer played the Brahms second piano concerto with the Federal Symphony Orchestra (Chalmers Clifton, conductor) on February 12 in the WPA Federal Music Theatre, New York.

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Emanuelina Pizzuto, seventeen-year-old-pianist, was heard in recital in the McCarter Theatre of Princeton University on February 14. She studied with Robert Casadesus in France and Egon Petri in England last summer and is now working with Harold Bauer at the Manhattan School of Music, New York.

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Rita Perez, soprano, artist-pupil of Giacomo Bourg, sang Micaela in Carmen in two performances at the Hippodrome, New York. This month she appears in Newark, N. J., in The Barber of Seville.

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Glenn Darwin, baritone, and Felix Knight, tenor, heard on many NBC broadcasts, have been placed under contract by the NBC Artists Service for concert appearances.

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Viola Philo sings the title role in Aida on March 4 when the Creatore Opera Company inaugurates a series of Saturday and Sunday night operatic performances at the 105th Regiment Armory, New York. Alfred Chigi, Sydney Rayner and Rosita Fordieri are also members of the cast. Giuseppe Creatore is to conduct.

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Katherine Jaggi Wier and Augusta S. Tollefsen, pianists, were heard on the February 15 program of the Brooklyn Chamber Music Society in Sinding's variations for two pianos (op. 2).

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Patrons of the Gardner School, New York, heard modern music for piano and harp, performed by Alda Astori and Salvatore deStefano on February 17. Beatrice MacCue is instructor of voice there.

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Patricia Travers, child violinist, performed works by Tartini, Lalo, Bach, Beethoven, Novacek and Wieniawski at the MacDowell Club, New York, February 17, under the auspices of the New York College of Music.

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Dr. and Mrs. Edgar Stillman Kelley heard the former's suite for string orchestra given by the Hartford Symphony Orchestra. The Federal Symphony Orchestra of Oklahoma City recently presented his Aladdin.

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Mrs. H. H. A. Beach collaborated with Marion Bauer in the latter's lecture on native music at the New School for Social Research, New York, on February 15, performing three of her piano works.

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Betty Paret is giving harp recitals every Tuesday evening over WQXR, beginning March 7.

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Piano students of Bertha Svécenski gave a program of Spanish music at her New York studio on February 25.

HEARD IN TWO CITIES

SELMA KRAMER, pianist, was soloist with the Federal Symphony Orchestra in New York in Beethoven and Brahms concertos on January 1 and 8, February 12 and 19, under Arthur Fiedler, Chalmers Clifton and Eugene Plotnikoff. She also gave a recital in Philadelphia and, with Fritz Mahler conducting, opened a series of concerts in that city by the Civic Orchestra. (Progress Photo.)

Clyde Keutzer, tenor, was heard in works of Dowland, Attey, Greene, Schubert, Strauss, Dvorak, Tschaikowsky and Rachmaninoff at All Soul's Unitarian Church, New York, on February 1. Elizabeth Westmoreland was at the piano.

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Joseph Zoellner, Jr., member of the former Zoellner String Quartet, was heard in a piano and cello program, embracing items of Bach, Chopin, Brahms, Golterman, Debussy, Saint-Saëns and Van Goens at Rosary College, River Forest, Ill., on February 14. Margaret Frett was accompanist for the cello numbers.

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Boris Levenson's anthem, God Shall Wipe Away All Tears, was sung over CBS on February 19 by the Salt Lake City Tabernacle Choir.

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Hans Barth presented a harpsichord-piano program on February 12 at the Barbizon-Plaza, New York, for the benefit of a scholarship fund.

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Arthur Fiedler conducted the chorus of the Junior League of Boston on February 14 in its annual concert. Works of Beethoven, Martini, Bantock, Negro Spirituals and sea chanties made up the program with Peggy Stewart, of the league, as piano soloist.

Augustana College School of Music Joins N.A.S.M.

On recommendation of Dean Donald Swarthout of the University of Kansas school of music, the National Association of Schools of Music elected the Augustana College school of music to associate membership at its recent Washington convention. Augustana joins Bethany College and Wittenberg College as the only three Lutheran colleges to hold such membership. Dr. Howard Hanson, 1938 president of the N.A.S.M., holds an honorary degree from Augustana. Members of its music staff are Dean Wilbur F. Swanson, Mauritz Kesnar, Henry Veld, Brynolf Lundholm, Mildred Anderson Hult, Louise Cervin and Wilhelmina Johnson.

Paris Audience Cordial, Ellen Coleman Finds

English Composer Plans New Works for Her Second Concert in French Capital

PARIS.—Ellen Coleman, English composer, a concert of whose music was presented at the Salle Chopin, Paris, last December, said she found it "much easier to write a song or a quartet than to give an interview. I can say, however," Miss Coleman added, "that I feel extremely touched and happy at the reception my music had in Paris; I think the Parisians have been more than responsive and generous. I am so encouraged by their interested attitude that I am hoping to give another Paris concert next December, with an entirely new program of works which I shall have specially written for it."

Asked what she had in mind for the next concert, Miss Coleman said that the first movement of a string quartet is nearly completed, and that she is planning "a sonatina for flute and harpsichord—an exquisite combination, isn't it?" With which, the interviewer had no difficulty in agreeing. Miss Coleman, in fact, used the combination at her recent Paris concert, the work consorting with its companions: songs for baritone with piano and string quartet, a harpsichord sonatina, a string quartet and a piano quintet.

"I am now looking forward to a lot of hard work," Miss Coleman concluded, "though, as I'm always happiest when composing, I suppose I really ought not call it 'work'; it is really like some inward song. I have no voice, but my life is made up of song that flows from my pen for others to sing." I. S.

Fritz Mahler Conducts Opera and Concerts

Fritz Mahler was the conductor for the performance of The Bartered Bride at the Federal Music Theatre, New York, February 2. He conducted the Philadelphia Civic Orchestra on February 5 with Florence Kirk, soloist. On the following day the program was broadcast over WCAU. On February 9 he was conductor for Traviata with the Philadelphia La Scala Opera Company at the Academy of Music in the same city. February 23 he conducted the Bridgeport Symphony Orchestra with Louis Persinger as soloist. On February 28 he wielded the baton for the Newark Symphony Orchestra, with Mishel Piastro, violinist, and Joseph Schuster, cellist, playing the Brahms double concerto.

Jooss Ballet Returning Here Next January

Now on tour in England, the Jooss Ballet returns to the United States in January, 1940, to inaugurate a cross-country tour under the direction of the Columbia Concerts Corporation. Kurt Jooss, founder and director, plans three new ballets and a restoration of The Green Table. The Seven Heroes, A Ball in Old Vienna and The Big City are also to be included. The company is to visit Ireland, Holland, Sweden and Belgium following the tour of England.

Harold and Marion BERKLEY
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Music Notes from Coast to Coast

COLUMBUS, OHIO.—Raya Garbousova, cellist, a brilliant technician and an interpretative artist of uncommon gifts, was acclaimed enthusiastically at her two recitals here, January 16 and 17.

In their third appearance here in as many seasons, Vladimir Golschmann and the St. Louis Symphony Orchestra on January 21 were hailed for what many termed their best local performance.

Like the St. Louis Orchestra, Trudi Schoop made her third annual visit to Columbus, on February 2. Before one of the largest audiences of the year she presented her Fridolin on the Road and Current Events.

Rudolph Reuter was heard in two excellent recitals at Capital University on February 6 and 7; while February 14 brought Roland Hayes, Negro baritone, in a well-received program. C. C. L.

EL PASO, TEX.—Beginning on January 15, El Paso had a very musical two weeks. Three young El Paso musicians gave a joint recital at Scottish Rite Cathedral; the artists, Lester Silberman organist, Eugene Sullivan, violinist, and Mary Louise Ford, pianist, drawing a capacity audience. On January 21, General Platoff's Don Cossack Choir, gave one of the finest concerts El Paso ever had in Liberty Hall, Mrs. Hallett Johnson sponsor.

The fourth of the Music and Art Salons at Hotel Paso del Norte was held on January 23 with Alice Thomas, soprano of Hollywood, giving the program. Miss Thomas offered a unique program of "Street Cries of Old London" in costumes copied from the Francis Wheatley Paintings of the Old Criers of London. Miss Thomas had done much research work on her program. Her characters were faithfully portrayed.

On January 30, the Gordon String Quartet appeared as the second concert of the Community Concert Association, and drew a capacity number of association members. The ensemble was outstanding. The audience demanded five encores. H. J.

FORT WORTH, TEX.—The Ballet Russe de Monte Carlo appeared in a program listing Les Elfes, to Mendelssohn music; L'Epreuve d'Amour, to a recently discovered Mozart score, and Gaité Parisienne, set to Offenbach music. The popularity of this engaging entertainment was attested by a large audience.

Alexander Brailowsky, in a piano recital on the Fort Worth Civic Music Association course, despite his repute as an interpreter of Chopin, gave perhaps the finest reading of Scarlatti this audience has heard.

The General Platoff Don Cossack Choir visited the city on its first American tour, giving a spirited performance, which could well have included a larger portion of the impressive Russian liturgical music.

Francis Macmillen will arrive this month to conduct his fourth master class, this year under the auspices of Texas Christian University.

Palmer Christian played an impressive organ recital on the artist course sponsored each season by the American Guild of organists.

The Mozart Boys' Choir of Vienna, led by Georg Gruber, gave a thoroughly enjoyed exhibition of beautiful singing, when presented by the choir of St. Patrick's Church. E. C. W.

HARTFORD, CONN.—Musical activities in Hartford during the month of January included solo recitals by Yehudi Menuhin, violinist, and Richard Bonelli, Metropolitan baritone; a concert by the Philadelphia Orchestra under Eugene Ormandy, and the third appearance this season of the Hartford Symphony Orchestra, Leon Barzin again conducting. Lotte Lehmann, soprano, was guest soloist.

On January 21, the Trio of New York appeared under the auspices of the Musical Club of Hartford, in a memorable program.

Paul Vellucci, pianist, and Robert Doellner, violinist, director and faculty member of the Hartford School of Music, were heard in a sonata recital at the Avery Memorial on January 12. Mr. Doellner's sonata in A major was performed for the first time.

The Julius Hartt School of Music (Moshe Paranov, director) is sponsoring an interesting series of concerts by faculty members and students in the auditorium of its new building. Harold Bauer serves on the advisory board of the school. M. L.

ACTIVE AT METROPOLITAN

MAX ALTGLASS,
Metropolitan Opera tenor, has been appearing in many roles in both German and French works this season.

OMAHA, NEB.—Maurice Dumesnil, French pianist, gave an interesting recital before a large audience, January 27, at the Joslyn Memorial, under the auspices of the Matinee Musical Club. Part One of the program was devoted to Classics and Romantics and Part Two to French, American and Spanish Modern Music, with informal comments. The affair was a success artistically and financially.

The Don Cossack Choir was presented by the Teachers' Forum at Tech High Auditorium, February 3. An unaccompanied program of Russian music included exquisitely shaded sacred songs, and folk songs of wide diversity in character. At the close there was some remarkable Russian dancing. The choir of twenty-five men is directed by Nicolas Kostrukoff.

A young Omaha musician, Edward Berryman, especially well equipped for his age both as a pianist and as an organist, gave a recent program at the Joslyn Memorial. In addition to playing works of technical difficulty, he improvised on themes of his own and ones which had been sent in. H. M. R.

READING, PA.—The second of the season's concerts by the Reading Symphony Orchestra was distinguished by the appearance of Gertrude Pitzinger as guest soloist and by superb playing of the orchestra under Hans Kindler's baton. The Italian Symphony of Mendelssohn received an exquisite reading, and works by Corelli, Frescobaldi, Debussy and Chabrier, were likewise done with finish and aplomb. With Giuseppe Bamboschek at the piano, Miss Pitzinger revealed a rich contralto voice. Her Brahms Lieder had beauty.

The orchestra's second Youth Concert, also directed by Mr. Kindler, in jovial mood, included works from varied nations. Wagner, Delibes, Moussorgsky, Strauss and Grainger were represented and warmly applauded by the children.

The Reading Choral Society (Dr. Harry A. Sykes, conductor) presented a program of choral music which included Massenet's Narcissus Suite, an arrangement of Sibelius' Finlandia, and shorter works by Handel, Bach, Wagner and Strauss. Lorne Grant, tenor, was soloist, with Miriam Weiss Heisler as his accompanist. H. D. S.

SYRACUSE, N. Y.—The 1939 musical season opened with a recital by the violinist and conductor Georges Enesco, who offered a program distinctive in both arrangement and content. Whether in Mozart, Scarlatti, Szymanowski or in the closing G major sonata by Lekeu, Mr. Enesco was always the versatile virtuoso and the authoritative musician.

On January 12, the Syracuse Symphony Orchestra with André Polah, conductor, and Rosina Lhevinne, pianist, played Dvorak's New World Symphony, Chopin's concerto in E minor, Siegfried's Rhine Journey by Wagner, and Chabrier's España. This orchestra improves with every concert and Mme. Lhevinne played with impeccable technic and with the true musician's feeling for lovely tone and artistic phrasing.

The advanced music students of the College of Fine Arts at Syracuse University gave another of their fine programs on January 15.

In a costume recital of operatic excerpts Marion Selee, mezzo-soprano, and Tom Williams, baritone, sang January 18 under the auspices of the Morning Musicales. Both singers have resonant, well trained voices of fine quality and both revealed commendable dramatic ability. In addition to the operatic numbers each offered artistic groups of songs well sung.

On February 2 the Syracuse Symphony Orchestra with fifteen-year-old Gloria Perkins, violinist, played Handel's Water Music, the second symphony of Sibelius, Paganini's violin concerto and the Tannhäuser Overture. Again the orchestra played brilliantly and, especially in the symphony, showed beauty and clarity of tone; freshness and freedom in rhythm and phrasing. Miss Perkins has a prodigious technic and an authoritative style. In the slower passages she revealed a limpid tone of beautiful quality and an engaging legato. After seven or eight recalls she played Bach's unaccompanied gavotte. H. L. B.

Szigeti to Return to United States in June

Concluding his seasonal tour at Smith College on February 3, Joseph Szigeti, violinist, sailed the following day from New York on the SS. Aquitania to inaugurate a European tour opening on February 11 at the Paris Opéra-Comique. He returns in June to fulfill engagements during the summer, including concerts on the Pacific Coast.

Schumann to Be Commemorated

BERLIN.—On June 8, 1940, the 130th anniversary of the birth of Schumann, a bust of the composer is to be placed at Walhalla.

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Miss Buxton's entire program was broadcast to Central and South America through the CBS International Station W2XE.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

SONGS

The South Wind; The Pearl; music by Horatio Parker; poems by Cale Young Rice and Alfred H. Hyatt.

These two songs are a surprise, their previous existence being unknown until A. Walter Kramer discovered the manuscripts recently and secured them for the publishing establishment with which he is connected.

Parker's deft musicianship, gracious lyric line, and understanding of vocal requirements, are most agreeably evidenced in this pair of songs, which should find their way easily into the "American group" at recitals of the singers. The range does not run higher than G, the accompaniments are of medium difficulty, and the texts have intrinsic appeal. (Galaxy Music Corporation, New York.)

Reviewed by Horace Johnson

Book

My Wife and I, by Sidney Homer.

This story of Sidney Homer, the American composer, about his wife, Louise Homer, the American opera contralto, himself and their family is one of the most charming tales of a joint musical career that has been published. Replete with homely philosophy, telling in strict chronological patterns the great career of Madame Homer, one of our most beloved native prima donnas, the family life of their four daughters and their one son, the story has a normality that is refreshing in a world of literature so often presented with exaggeration and superficiality. It is rare indeed for the reading public to have an opportunity to know how sane and even commonplace the lives of personages may be—how simple their tastes, how genuine their happiness in the ordinary pleasures of living. The glamour of the opera star becomes a thing of real beauty as told by Sidney Homer. (The Macmillan Co., New York.)

Reviewed by R. M. Kerr

For Orchestra

Symphony in F, by Werner Josten.

Chosen for publication by the Juilliard Musical Foundation, Mr. Josten's work is individual in its personal expression though traditional in idiom. It opens with an *allegro* in which a short theme is decisively announced in strings and brass, followed by a tripping figure, *vivace*, in other of the winds. This gives way to a second rather vigorous subject and after recapitulation the section closes with a forceful final passage. The following *andante* (*cantabile*) moves lightly and with rapid passage work and harmonic progressions. The texture of the work is more or less continuous throughout, the early substance being reworked and recombined with new thematic material. The clarity of the thought and the resource of the scoring are commendable. The instrumentation is for full symphony orchestra. (Published for the Juilliard Foundation by Edwin F. Kalmus, New York.)

"Prospice" Symphony, by Harold Morris.

This new major orchestral work by Mr. Morris is based on Browning's poem of the same name, and the four movements are prefaced by excerpts from its lines. The opening Elegy is a rather lugubrious *adagio* section picturing the "Arch-foe (Death) in visible form." Follows a *scherzo* based on an urgent theme devoted to the battle that ensues. An *adagio recitativo* dramatically and somewhat dissonantly outlines the change as there ensues "a peace out of pain." The closing *allegro vigoroso* has a glowing picture of the apotheosis that follows, with descending chords in the woodwinds and embroidery by the strings. The playing time is about a half hour. A decidedly interesting program, carried out with decisive inventive powers and technical skill, makes this one of the more attractive American works produced recently in the larger forms. (Affiliated Music Corporation, New York.)

For Piano Solo

Prelude and Fugue in A Minor (Bach) and **Suite in D major** (Leonardo Vinci), arranged for pianoforte solo by Frank Mannheimer.

Mr. Mannheimer has chosen two pieces for piano arrangement, one from Vol. V of the Bach-Gesellschaft edition of that composer's works and the other from a little-known collection of music by Vinci and other unspecified Italian composers, issued in London in 1790. He has not burdened the scores with excessive phrase markings, but indicates some fingerings. The latter composition has six short sections based on dance forms, easy to perform and attractively melodic. (Oxford University Press, London; Carl Fischer Inc., New York).

Four Modernistic Pieces for Young Pianists, by Rudolph Ganz.

Something for the junior generation combining the attractions of easy descriptive pieces with simple use of dissonance. The titles are: The Clock from Over There; Wistful Little Girl; Big Feet Johnny (which lumbers along engagingly in seconds and thirds); and Boy Soldier. These pieces are witty and concise, and clever enough to be used by adult performers in programs for children. (The Composers Press, Inc., New York.)

The Pooh Pieces; by Ruby Holland.

These five simple descriptive numbers are suggested by Milne's classic series for children and are illustrated with drawings from his works. (Oxford University Press, Carl Fischer, Inc., New York.)

Stars, and **Whimsy,** by Mary Howe.

Two pleasing *genre* pieces, the first of which begins in a somewhat nebulous vein with repeated *ostinato* figures, then after a *crescendo* and an original passage for two hands alternating rapidly on the same note, ends in a restrained *molto tranquillo* section. Whimsy, as the title indicates, is a capricious *allegretto*, to be played *"non legato,"* which closes with octave passages in the right hand. (The Composers Press, Inc., New York.)

For Two Pianos, Four Hands

Serenade (Richard Strauss) and **Dance of the Buffoons** (Rimsky-Korsakoff), transcribed for two pianos by Abram Chasins.

Strauss' vivacious and dainty song is here given a two-piano version of graceful sort, worthy to be placed beside Gieseking's solo piano version. It is moderately difficult and requires fine ensemble work and light and fluent touch in the performers. Rimsky's excerpt from The Snow Maiden, a whirlwind dance of exotic Slavic flavor, is on the whole an easier problem for players, as it consists mostly of runs and octave passages. (J. Fischer & Bro., New York.)

For Stringed Instruments

Sixteen Chorales by J. S. Bach (string parts), arranged by M. L. Lake.

The issue last year of this collection for brass instruments (also for voices) has led to the demand for string parts, which are now supplied. They may be used to constitute a string ensemble, or in addition to the wind instruments to make a small or large orchestra. (G. Schirmer, Inc., New York.)

Songs

To a Golden-haired Girl; poem by Vachel Lindsay; music by Richard Hageman.

One of those sweeping and virtuosic piano accompaniments which Mr. Hageman, an experienced coach and accompanist in former days, knows so well how to devise, forms a filigree about the impassioned, sustained proclamations of the singer. The range is from E flat to G above the staff; also published for low voice. (Carl Fischer, Inc., New York.)

Reverie; poem by Stella Lawman Roebling; music by Elliott Schenck.

Sincerity is a characteristic of this number, which tells of a lover's dream in which he saw himself alone with his beloved while "the moon shone down on you and me." It is far removed from the usual facile love lyric of the sort and ends with a sustained high F sharp, in which the singer calls the envisioned moment "a gift sweet Heaven sent to me for my heart's secret rosary." (O. Flaschner Music Co., Inc., New York.)

For Violin and Piano

Harlequin, by Karl Andrist.

Mr. Andrist, an American of Swiss ancestry, an Ysaye pupil and known as a recitalist, gives us an extended violin solo. The piece develops alternately a lilting, dance-like rhythm, and a more sober, slow melody. All the writing has verve and attractive rhythmic quality and is simple enough (despite a cadenza or two) for players of moderate attainments. (Cornell Music Publishing Co., Altadena, Calif.)

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IN RADIO DEBUT

ROLAND GUNDRY,
violinist, made his radio debut over NBC on February 3 from the Radio City Studios, New York. He is an artist pupil of Jean Galamian, of the Russian Conservatory, Paris, and of New York. (Photo by Hrand, Paris.)

Artist's Roster of Josephine Vila, Inc., Booked Widely

Josephine Vila, Inc., completing its first season as personal representative of young artists, is preparing for the new year of activities. This season its artists included Jovita Fuentes, Philippine soprano, whose debut was made on January 22 at the Guild Theatre, New York, and who has appeared in Europe in opera under several conductors, including Richard Strauss.

The Pro Arpa Quartet of harpists, Eloise Bieber, Anne Roberts, Anna Sacchi and Helen Thomas, founded by Djina Ostrowska, New York Philharmonic Orchestra harpist, appeared for the Chaminade Club, Brooklyn, N. Y.; at the Diaz Musicales; with the Reading Choral Society; the Miami Symphony Orchestra; for the Pro Arte Musical Society of Havana and other groups.

Dorothy Dickerson, coloratura soprano of the Chicago City Opera Company, toured as soloist with Kryl's Symphonic Orchestra. Nora Fauchald, lyric soprano, appeared at colleges and with clubs and oratorio societies. Rose Martell, soprano, was heard in a concert of the New Friends of Music New York. Judith Doniger, dramatic soprano, was another artist under contract.

Margaret Matzenauer, former Metropolitan Opera contralto, appears in three performances this month of Stravinsky's Oedipus Rex with the Boston Symphony Orchestra in that city and in New York. Saida Knox, soloist at St. Bartholomew's Church, New York, is fulfilling concert and orchestral engagements prior to a debut program next season. Anne Simon is fulfilling a four-week engagement in Miami, Fla. Carmela Ponselle interrupted a tour to sing two performances of Samson and Dalila with the Miami Symphony Orchestra (Dr. Arnold Volpe, conductor). Harrison Christian, baritone, Chester Watson, bass-baritone, and Lorne Grant, tenor, are Vila artists.

Leona Flood, violinist, who recently toured Australia, and Europe, makes her New York debut next season. Alda Astori, pianist-composer, has one of her works performed on March 20 with the Miami Symphony Orchestra. Henri Deering, pianist, is also a Vila artist.

Beside personal representation, Josephine Vila, Inc., handles the publicity of many other artists.

Enesco Applauded in Triple Role With Rochester Philharmonic Men

Hofmann and Christie Also Presented with Orchestra under Iturbi—Recitals by Rachmaninoff, Anderson and Martini

ROCHESTER, N. Y.—Georges Enesco returned this year and gave a second concert February 9 at which he moved his entire Eastman Theatre audience to a demonstrative pitch of elation that has rarely been evidenced before at any concert here. At the conclusion of Mr. Enesco's concert, in which he appeared in the triple role of violinist-conductor-composer, the entire audience remained standing and applauding for some time.

His distinguished performance justly called forth this tribute. Appearing as soloist with the Philharmonic Orchestra, José Iturbi conducting, the violinist gave an exquisite performance of the Beethoven concerto. Both tone and feeling radiated in this work. The orchestra, under Mr. Iturbi, played a fine performance of the Bach toccata and fugue in D minor arranged by Klenovsky, and the Brahms fourth symphony. Mr. Enesco conducted the orchestra in his own Rhapsodie Roumaine in A major. The orchestra responded with zest to the colorful sweep of the music under his moving interpretation.

HOFMANN IS SOLOIST

On January 19 Josef Hofmann was soloist with the orchestra, Mr. Iturbi conducting, in the Chopin concerto in E minor. His playing was marked by a clear, lucid tone and a polished interpretation to which the orchestra lent good support. Ravel's Daphnis and Chloe Suite (No. 2) stood out on this Philharmonic program.

On January 26, Mr. Iturbi conducted the Philharmonic Orchestra in the Franck D minor symphony, Ravel's waltz, Debussy's Clair de Lune orchestrated by Kostelanetz, and works by Brahms, Mozart and Paganini.

RECITALS BY NOTABLES

Sergei Rachmaninoff gave an enjoyable and stimulating concert at the Eastman on January 23. He played the Bach Italian Concerto, the Beethoven sonata (op. 111), four Schumann fantasies, two of his own Etudes Tableaux, four Chopin etudes, and three Liszt etudes. While Mr. Rachmaninoff's solid tone and eloquence were characteristic throughout this program, he seemed especially adapted to the Schumann, Liszt and Chopin groups and his own pieces.

Marian Anderson gave a concert on January 27 which again confirmed her status as a great singer and a thorough musician. Her ease in singing different languages, her obviously fine musical background, and above all, her magnificent rich voice made her concert an emotional and intellectual pleasure.

Nino Martini presented a concert at the Auditorium on January 31 accompanied by Miguel Sandoval. Mr. Martini presented a full and well-rounded program. Especially pleasing were Le Violette by Scarlatti, a song from Les Pecheurs des Perles by Bizet, and Hely-Hutchinson's Old Mother Hubbard, set in the style of Handel, which was delightful. On the same evening, Max Landow of the Eastman faculty, gave a piano concert in Kilbourn Hall comprising a group of compositions by Schumann, Liszt, and Brahms of which Mr. Landow is an exponent.

BUTTERFLY STAGED

On February 3 and 4 an excellent production of Madam Butterfly was given in the Eastman Theatre featuring Hilda Burke as a charming Butterfly, Armand Tokatyan, Joan Peebles and Nicholas Konraty. It was a fine presentation musically and dramatically.

The Kilbourn Quartet with Raymond Wilson of the Eastman faculty as guest soloist gave a program of Brahms, Malipiero and Dvorak on February 14. Mr. Wilson gave solid and colorful support to the harmonious Dvorak Quintet in A major. On February 13, the Eastman School Symphony Orchestra played to a crowded theatre under the direction of Paul White.

Winifred Christie was soloist February 16 with the Philharmonic Orchestra, Iturbi conducting. She gave a sparkling performance of the Liszt concerto in E flat major (No. 1). Mr. Iturbi conducted the orchestra in the lengthy Schumann symphony (No. 4), Charpentier's Impressions of Italy and Weinberger's polka and fugue from Schwanda. L. L.

Dr. Georg Liebling Heard in Western Engagements

Dr. Georg Liebling appeared in piano recital on February 20 in Monrovia, Calif., and on February 28 in Tehachapi, Calif. On March 9 he plays at Wheaton College, Wheaton, Ill. He presents recitals of his students this month, in April, May and June at the St. Francis Hotel, Hollywood, Calif. His new works include Waltz on the White Keys, for piano, recently published. His song Singing Heart, dedicated to Barbara Blatherwick, coloratura soprano, has been issued. The introduction to Dr. Liebling's mystic opera, Children of Truth, had two performances recently by the Los Angeles Federal Symphony Orchestra (Jacques Samossoud, director).

Gabriel-Arnoux Program

Bernard Gabriel, pianist, assisted by Louise Arnoux, *diseuse*, presented a program devoted to The Plebeian and Aristocrat in Music at the Sherman Square Studios, New York, on February 20. Mr. Gabriel played numbers of Couperin, Lully, Mendelssohn, Chopin, Schubert and Liszt and Mme. Arnoux sang, in costume, folk songs, songs of the troubadours, court music of Louis XIV and XV and nineteenth century items including Moussorgsky numbers. On March 6 their program is devoted to wit and satire in music.

Charles Everett to Sing at Columbia University

Charles Everett, Negro tenor, formerly a member of the original Dixie Jubilee Singers, presents a program of Spirituals and songs of his race in the McMillan Theatre, Columbia University, on March 11 under the auspices of the Columbia Institute of Arts and Sciences. Mr. Everett, who founded the fine arts fraternity for men, later initiated into Phi Mu Alpha, while at Syracuse University, also studied at Northwestern University. He was a soloist at the recent Carnegie Hall program of W. C. Handy works. In addition to the Negro songs, his repertoire includes French, German and Italian numbers.

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Rose Bampton Soloist in Debussy's Blessed Damosel under Sokoloff—Hofmann Conquers

SEATTLE, WASH.—Nikolai Sokoloff, conductor of the Seattle Symphony Orchestra, won new plaudits for his program building in the fourth subscription concert of the season. Choosing the symphony of César Franck as the major work, Dr. Sokoloff built a popular grouping of modern works for his second part of the evening, and featured two members of the orchestra as soloists. Our audiences do like soloists, and there is a decided rumbling in protest to the conductor's outspoken disapproval of applauding them for encores.

Whitney Tustin displayed beautiful musicianship in the concertino for oboe (Georges Guilhaud), a work which had not been played before in Seattle. Theodore Anderson gave a brilliant performance of the introduction and rondo capriccioso (Saint-Saëns) and was received with many rounds of applause.

Edgar Stillman Kelley's Gulliver Symphony received its first Seattle presentation, and was enthusiastically acclaimed as work to be heard again. The descriptions of Gulliver's experiences were highly amusing, a trifle modern in flavor, but never boring or exhausting—for in performance they probably did not take more than fifteen minutes in their entirety. Finlandia (Sibelius) brought this half of the program to a gratifying conclusion.

BAMPTON SINGS WITH ENSEMBLE

Rose Bampton was soloist for the fifth subscription concert January 16. Such a great attraction she proved to be, that extra seats were placed in every available portion of the Music Hall Auditorium. It was a glorious concert, marred unfortunately by Dr. Sokoloff's failure to acknowledge graciously the audience's wish to encore Miss Bampton. The Blessed Damosel (Debussy) for female voices, solo, chorus and orchestra was the offering in which the sporano first appeared, singing with sympathetic understanding and subtle coloring. Miss Bampton's familiarity with orchestral technic was obvious in every phrase of her songs, and the ensemble seemed almost perfect. The chorus of twenty-five voices (trained under Amy Worth and Helen Louise Oles) and the singing of the Narrator by Ethel Henson combined to make this first performance in Seattle a memorable one. Another first Seattle performance was a suite from Cephale et Procris by Grétry, consisting of a *tambourin, menuetto* and *gigue*, all in a lively style and making a delightful opening to the program.

First Seattle performances seeming to be the order of the evening, the Haffner Symphony in D major (Mozart) was chosen to begin the second half of the program. Although an unfamiliar symphony, it of course reflects the true Mozart charm, and should have its place in the permanent repertoire of the orchestra.

Miss Bampton's solos included Caecilie and Wiegenlied (Strauss) and Pace, pace, mio Dio (Verdi) to which the audience's reaction was so tumultuous that Dr. Sokoloff finally had to consent to allow a repetition of the first number, although Miss Bampton was prepared with (and had rehearsed) another number for an encore. The result was in conclusion a resentful and unsatisfactory performance of España (Chabrier) and applause following it which scarcely permitted the conductor to return to the podium.

HOFMANN FETED

Josef Hofmann shared honors with Nikolai Sokoloff in appearing with the Seattle Symphony Orchestra on February 6. We say "shared honors" on this occasion, especially because it was the final concert of the present series at which Sokoloff presided, and because it gave opportunity for displaying enthusiasm over the announcement that next year's season will be longer, afford more out of town engagements and continue to be under the same conductor.

Mr. Hofmann was in the pink of condition, and gave such a performance of the Emperor Concerto (Beethoven) as only an artist of his caliber can give. Remembering his generosity with encores last year, it was a disappointed audience which finally, after many recalls, succumbed to silence. Dr. Sokoloff has issued an "edict" of no encores at symphony concerts, and most Seattle folk are having a difficult time accepting said edict in the face of all the other ways in which Sokoloff has endeared himself to them.

Brahms, through the D major second symphony, spoke eloquently under Sokoloff's baton. The only other programmed number was the Der Freischütz Overture (Weber) which furnished an admirable opening to the evening's concert.

BALLET RUSSE ASSISTS

The final appearances of the Seattle Symphony Orchestra for this season were made in the week of February 16, at which time, led by Efrem Kurtz and Anatole Fistoulari, there were daily appearances with the Ballet Russe de Monte Carlo. All appearances were before packed houses. So far as can be traced, this is the first time ballet has ever been as elaborately staged in Seattle with such a really splendid musical background or with such a large orchestra.

CHORAL PROGRAMS

Two active musical organizations in Seattle are the Philomel and Apollo Clubs, both directed by R. H. Kendrick. The annual concerts of these two clubs drew capacity houses in both instances and received unstinted praise for the quality of their work in presenting choral literature. As assisting artists, Helen Louise Oles and John Hopper, duo-pianists, appeared for the Philomels, with the Seattle Symphony Woodwind Trio, composed of Whitney Tustin, Ronald Phillips and Frank Horsfall appearing for the Apollos.

Activities of the Pacific Northwest Bach Society have recently included an organ recital by Mary Leland Needham, assisted by Weldon Lawrence, baritone. Of especial interest was the offering of the Bach solo cantata, Ich Will Den Kreuzstab, as a first Seattle performance.

The School of Music of the University of Washington presented the University Symphony Orchestra under George Kirchner, and the University Choir under Charles Lawrence, at Meany Hall, February 2. J. H.

Paderewski Concert Hall in Lausanne Aided by Brailowsky Recital

Construction of the Paderewski Concert Hall in Lausanne is expected to start this summer, according to Alexander Brailowsky, who has arrived for another American tour. Paderewski, Alfred Cortot and Mr. Brailowsky recently gave four concerts at which 80,000 Swiss francs were raised toward the 10,000,000 sought. The hall, to seat 2,200, will be of modern design and construction and may be dedicated by a Paderewski concert. It will be the scene of important concerts and those by the orchestra presented annually under Ernest Ansermet. Mr. Brailowsky also revealed that Zurich, where he also appeared, has started work on its new concert hall.

AIDS ORCHESTRA

GERALD TRACY,
pianist, played the Schubert-Liszt Wanderer Fantasia on February 5 and 12 with the New York Civic Orchestra, Emanuel Balaban conducting the first, and Edgar Schenckman the second program. Mr. Tracy in January appeared for the St. Botolph Club in Boston, Mass., in Bach's C minor toccata, Schumann's Davidsbündler and items of Chopin, Debussy and Albeniz. (Photo by Apeda.)

Ivor Newton in British Appearances

Ivor Newton's activities this season in England have included tours with Guilhermenia Suggia, Yelly D'Aranyi, Max Mossel and Keith Falkner, as well as recitals with Alfred O'Shea (Aeolian Hall), Effie Richardson, Thelma Reiss (sonata recitals at Wigmore Hall) and appearances with Stella Andreva and Alfred O'Shea on the International Celebrity Concerts at Dublin. Mr. Newton also played a recital with Maria Nermia at Brighton. In addition to concerts with Mary Jarred, Luella Paikin and Ida Haendel, the accompanist appeared at musicales at Lady Newne's, Lady Melchett's, Lady Londonderry's and Lady Howard de Walden's.

A. G. O. Holds Hymn Forum

A hymn forum was conducted at Riverside Church, New York, on January 31 by the American Guild of Organists (Charles H. Doersam, warden). Attended by one hundred and fifty members, Carl F. Price, Hugh Porter, Vernon de Tar and the Rev. Philip S. Watters spoke. Andrew Tietjen and Ernest White performed various choral preludes.

Maganini to Join Teachers College Summer Faculty

Quinto Maganini, composer and conductor, has been engaged by Teachers College, Columbia University, to teach instrumentation and orchestral counterpoint during its forthcoming summer session. Mr. Maganini again directs his children's concerts this season for the Greenwich (Conn.) Unit of the New York Junior League.

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RADIO HIGHLIGHTS

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Seeking to attain something beyond one's knowledge has sometimes stimulated artists to attempt what they should not, but the recent appearance over NBC of **Marian Anderson,** contralto, proved one of those exceptions. The contralto gave as deeply stirring an offering of Casta Diva from Norma as this reviewer has ever heard and he has listened to many sopranos attempt it. Of course, in the last analysis, it is the matter of art proving itself once more.

This time from American soil, radio listeners shared **Paderewski's** pianistic art, for the Polish composer-player was guest of the Magic Key program of February 26 inaugurating his twentieth tour of the United States. Last September his radio bow was made but from his home at Lausanne. The week previous this same program offered the brilliant **Nathan Milstein,** violinist, using a Stradivarius instrument bearing a 1710 imprint. **Lucille Manners,** charming soprano, and **Felix Knight,** rising young tenor, were also heard. The Lincoln's Birthday schedule for this NBC feature had **Grace Moore,** apparently as radiant as ever (judging by her voice since television is still around that celebrated corner), but her offerings were too few.

Our Metropolitan Opera broadcasts have continued to attract. Several individuals of that ensemble including **Giovanni Martinelli, Gladys Swarthout, Bruna Castagna** and **Kathryn Meisle** have made solo appearances on the various networks, maintaining their own artistic prestige as well as enhancing that of our temple of art.

The auditions phase brought **Emery Darcy,** young Minneapolis baritone, whose voice hitherto has been hidden in anonymity although heard as though emitted by several screen personalities; in other words a "ghost" come into his own.

Our orchestral schedule has been remarkably active of late, and when the New York Philharmonic tours next season, it will probably be even more so. **Walter Gieseking** was **John Barbirolli's** associate on the Lincoln's Birthday matinee, while Uncle **Ernest Schelling** contended himself with a variety of offerings on February 18.

Robert Casadesus was the assisting artist with **Wilfred Pelletier's** Sunday Evening Hour ensemble and **Winifred Christie,** also of the pianoforte firmament, aided **Jose Iturbi's** Rochester Philharmonic Orchestra. This latter ensemble, under the baton of **Guy Fraser Harrison,** had **Jean Tennyson,** soprano of the Chicago City Opera Company, in Dvorak, Strauss and Rachmaninoff items. **Myra Hess,** British pianist, was heard with the Pro Arte String Quartet for the New Friends of Music. With subscriptions sold out, why is not this entire feature radiated? Mr. **Hirschmann** might give listeners more than a brief taste of these Sabbath matinees.

Eugene Conley, erstwhile Boston Light Opera Company tenor and no stranger to radio, was heard with the Cleveland Symphony Orchestra on February 19. **Leopold Stokowski** emerged on February 17 to be heard as guest leader of the San Francisco Orchestra and with only Bach and Brahms offered.

Fabien Sevitzky continues his regular series and special children's concerts with the Indianapolis Symphony Orchestra and manages to offer a Griffes, Hadley or some other native score on each program.

Eugene Goossens and **Howard Barlow** maintain their active schedules but a new conductor, in the person of **Feri Roth,** has appeared with the Westminster College ensemble of choirs and string group.

New works introduced **Arthur Bergh's** Honor and Glory, given its premiere on a recent Ford Hour program. February 14 saw **Nadia Reisenberg** concluding her weekly series of piano concertos over WOR, seventeen different works having been heard. **Jean Dickenson,** rich-voiced soprano, continues her Familiar Music Album with several associates, admirably varying her programs.

Curtis Institute programs have included the orchestra under **Fritz Reiner** and the quartet with **Edith Evans Baum,** pianist, assisting.

John Powell participated in an interesting lecture-recital on American folk music and its antecedents in a special NBC offering. **Robert MacGimsey** was heard commenting on his own works and those of **Lamar Stringfield, David Guion** and **W. Clark Harrington** with **Genevieve Rowe, Morton Bowe, Ruth Carhart** and **Hubert Hendrie** as vocalists.

Glenn Darwin, NBC baritone, is making a second set of records, his first in fourteen years, for use in music classes; the first was as a boy roprano.

Paul Wittgenstein, pianist, **Lucielle Browning,** Metropolitan Opera mezzo-soprano and **Ethel Elfenbein,** pianist were among the WQXR artists heard.

Truly a plethora of diversified art.

Eyvind Laholm to Fulfill Orchestral and Festival Engagements

Eyvind Laholm, American tenor, who has been singing in opera houses of Central Europe and Italy, arrives in New York on March 30 on the S.S. Manhattan and makes his New York debut with the Philharmonic-Symphony Society under John Barbirolli in a concert version of the entire second act of Tristan and Isolde. Kirsten Flagstad, Enid Szantho and John Gurney are to be heard in the other roles. Mr. Laholm last appeared with Mme. Flagstad in 1937 when they sang in Lohengrin for the Chicago City Opera Company.

Mr. Laholm on May 5 and 6 appears with the Cincinnati Symphony Orchestra, under Eugene Goossens at the Cincinnati Biennial May Festival. With Kerstin Thorborg he will be heard in excerpts from Parsifal on May 5 and the following day with her, Julius Huehn and Norman Cordon in excerpts from Samson and Delilah.

Philadelphia Opera Company to Sing Puccini Triptych in English

PHILADELPHIA, PA.—Giacomo Puccini's triptych, The Cloak, Sister Angelica, and Gianni Schicchi, to be sung in English, makes up the second and last in the series of performances presented this season by the Philadelphia Opera Company. C. David Hocker, general manager, has selected the casts for this production on March 30 in the Academy of Music, said to be the first complete performance in English of the three operas ever given. Thirty Philadelphia singers make up the casts. Sylvan Levin is musical director with Vernon Hammond and S. Joseph Levine as assistants. Hans Wohlmuth is stage director. F. B.

William Penny Hacker Weds Edna Brougham

ALBANY, N. Y.—William Penny Hacker, pianist and conductor, was married recently to Edna Brougham. They are residing in Lathams, N. Y. Mr. Hacker appeared on February 23 at the Albany Institute of History and Art, playing the Waldstein Sonata. S. L.

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Paris Music Calendar

(Continued from page 5)

oven's E flat and Mozart's A major concertos; and Alexander Borovsky (further applauded some days later in an impressive Bach-Liszt recital) in Bach's A major concerto and Liszt's Hungarian Fantasy. The most revelatory item of Borovsky's recital was no doubt Bach's twelve inventions, because they revealed that Borovsky has subtlety of detail and color and finely nuanced touch.

Applauded soloists with the Lamoureux Orchestra, Eugene Bigot conducting, have been Mme. Braneze (songs by Albert Doyen and Roussel) and Yvonne Astruc (violin concerto by Mendelssohn). Felix Weingartner, leading the Pasdeloup Orchestra, was down for one Beethoven program (Marguerite Long, pianist, in C minor concerto) and one of Schubert, Beethoven and Berlioz. The same orchestra, under Gaubert, presented Colette Gaveau in a brilliant reading of Saint-Saëns' fourth concerto, and Alfred Cortot in Beethoven's E flat and Ravel's left hand concertos.

An outstanding soloist with the Orchestre Symphonique de Paris, Jean Morel conducting, was Aline van Barentzen, pianist, feted for her lovely tone and impeccable virtuosity in d'Indy's Symphonie Montagnarde. Another was Ignaz Friedman, acclaimed for his dazzling and romantic delivery of Liszt's first concerto.

The Theremin

Lucie Bigelow Rosen's Theremin *séance* with the Orchestre Symphonique de Paris provided food for considerable thought. A tremendous crowd filled Salle Pleyel to hear this well-known protagonist of the Theremin. Wagner, Sibelius, Debussy (Clair de Lune was the best offering) and the first movement of an excellent and well written concerto by Mortimer Browning were programmed. The musical result of the performance, however, did not seem to be an advance over what was heard when Theremin himself first presented the instrument here some years ago. Admiration goes to Mme. Bigelow Rosen for her generous and whole-hearted apostleship of a cause which may after all—you never can tell—be fraught with primary significance for the future.

Conductor Jean Manuel accomplished the most difficult feat there is in the entire realm of music:- he actually made Wagner sound scrappy. The Meistersinger Overture was the unhappy number.

Pianists

In celebration of his thousandth concert, Joaquin Nin gave an evening in Salle Chopin, featuring his published piano compositions: 1830, Message à Claude Debussy, Danse Murcienne, Danse Andalouse and Chaine de Valses. The public accorded him the success he so eminently deserved. Artur Schnabel, playing under the auspices of the Schubert Society, gave an exquisite program of that composer: two sonatas and three Klavierstücke.

Salle Chopin was packed to standing room for the Paris debut of Virginia Clotfelter and Livingston Gearhart, American pianists. The program, to which five encores had to be added, comprised two-piano works and arrangements by Brahms, Chopin, Debussy, Arensky and Stravinsky. These young pianists immediately won with their native charm. The recital was a public success and had artistic satisfaction.

Louise Leschin, on the other hand, seemed to make her point to play everything faster than anybody else could or might possibly want to. In the Bach-Busoni C major organ toccata, for example, she got going so fast, she finally had to start all over again. She scrambled through the Schumann G minor sonata at a gait I had never encountered before. Her most musical playing was in her opening number, a Brahms-Busoni chorale. Miss Leschin should devote herself to a study of the keyboard from its musical aspect. Her audience however, induced her to give a number of encores.

That remarkable Lieder singer, Else Rykens, charmed her Paris audience with Schumann, Wolf, Bartok and Joaquin Nin. Her readings were marked with sensitive feeling for both the music and the poetical content of the words. Hans Schouwmann was the efficient accompanist.

Other Concerts

Further successful recitals of the period were by Ginette Neveu, Giorgio Ciompi, and Jaap Emner, violinists; Jacqueline Roussel, cellist; Paris Saxophone Quartet; the Lener and the Figueroa string quartets; Darja Collin, Nana de Herrera, and Sai Shoki, Dutch, Spanish, and Korean dancers respectively; and so much "new" music by the Triptyque, Nationale and Triton societies that it were out of the question even to think of listing the opuses, much less review them, in these minutes.

Wolf-Ferrari Opera in World Premiere

(Continued from page 5)

not seem to be as much at ease in the Spanish atmosphere as in the Venetian, which he has so perfectly assimilated and beautifully expressed in music.

The Spanish color in the music is not exploited to great extent, just a picturesque touch, here and there, in the orchestra more than in the vocal parts, and on the whole, the music does not often go deeper than the epidermis of sentiment.

Refined Orchestration

Details which reveal the masterly hand of the refined and skilled musician include the episode in which (first act) the guitars of the suitor's escort provide opportunity for a lovely serenade; some polyphonic ensembles, like the chorus of the poets in Act I; the vocal quartet of the kisses in Act II; and especially, the *finale concertato*. The sentimental scenes, as well as the witty episodes, appeared graceful and light, charming and humorous, of the best Wolf-Ferrari vein, while the close of Act II, with Finea's dream-like soliloquy on the terrace, in the moonlight, is so poetically delicate that it moved the audience to enthusiastic ovations. In fact, the entire opera was listened to with pleasure and cordially received. The author was present and the public acclaimed him with sympathy.

The performance was prepared and realised with care by Nicola Benois and Mario Ghisalberti. The orchestra played admirably under Umberto Berrettoni, all the singers sang and acted beautifully, especially soprano Mafalda Favero, who, with wonderful sensibility and intelligence, impersonated the complex role of the heroine. Serafina di Leo, Salvatore Baccaloni, Bruno Landi, Augusto Beuf, Duilio Barronti, Adriana Perris, Diana Micelli, Afro Poli, Piero Girardi, Giuseppe Nessi, Carlo Scattola and Giulio Zecca also won praise. The colorful scenes—creations of the painter Alberto Scajoli—offered, with the opulent costumes, a vision of dazzling polychromy.

Dama Boba was followed by Mirage, a new ballet by Giulio Haragozo on music by Hubay and Liszt. Norberto Mola conducted. It was a pleasant dip into the picturesque Hungarian atmosphere, vibrant with languid melodies and lively gypsy rhythms. The gorgeous costumes by Gustavo de Olah harmonized happily with the scenes by Savino Labò. The first dancer, Nives Poli—delightful as usual—was seconded by Giulio Haragozo and Ermanno Sararé. Enthusiastic applause crowned the happy performance.

CONSERVATORIES and SCHOOLS

Juilliard School

Mary Frances Lehnerts, alto, appeared with the Monteverdi Group assisting the Philharmonic-Symphony Society in Carnegie Hall, New York, under the direction of Nadia Boulanger on February 11. Berenice Alarie, soprano, sang Esmeralda in The Bartered Bride and Musetta in La Boheme in Washington, D. C., on February 13 and 14. Eugenie Limberg, violinist, gave a recital for the White Plains (N. Y.) Brahms Club on February 16 and was violist with the Metropolitan String Quartet at its February 19 concert for the Town Hall Club. Leota Lane, soprano, appeared at the Music Hall the week of February 16 and on February 26 sang two groups on the Tau Alpha chapter, Mu Phi Epsilon, program at the MacDowell Club. John McCrae, baritone, sang for the Daughters of the American Revolution on February 19 at the Waldorf-Astoria, New York and on February 27 appeared for the Hastings-on-Hudson Music Club. Brenda Miller, soprano, and Donald Dame, tenor, gave a joint recital on February 23 at Wade Park Manor, Cleveland, O., for the Orchesis Club of that city.

Cynthia Parker, opera by Julia Smith, holder of a fellowship in composition in the Juilliard Graduate School, had its world premiere on February 16 at North Texas State Teachers College, Denton, Tex. It was repeated the following night.

The fourth in the series of six chamber music concerts offered at the Juilliard Graduate School was given on February 14.

Karen Olson, soprano, and Mary Frances Lehnerts, alto, were heard on the Metropolitan Opera Auditions of the Air on January 29. The latter gave a recital on February 8 for the Summit (N. J.) Fortnightly Club. Martha Lipton, contralto, winner of the 1938 MacDowell Award, gave her debut recital as a result at the MacDowell Club, New York on January 26. Mary Gorin, pianist,

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president of the student division of the Matinee Musical Club, of Philadelphia, gave a broadcast program, sponsored by the club, on January 31. Joseph Wood, holder of a fellowship in composition, has accepted a post as musical consultant and composer at the Chekhov Theatre Studio, Ridgefield, Conn.

Hinda Barnett, violinist and Eugenia Limberg, violist, played the Bach double concerto for these instruments on February 9 with the Federal Symphony Orchestra, New York. Nanina Gorecka, violinist, gave a joint program with Alice Boran on February 9 at the Griffith Auditorium, Newark, N. J.

The Coolidge String Quartet, assisted by Irene Jacobi, pianist, gave Frederick's Hagiographa, commissioned for the 1938 Pittsfield Festival, in the Theresa Kaufman Auditorium of the Y.M.H.A., New York, on February 4. This was its fourth performance. Mr. Jacobi is a member of the faculty of the Juilliard Graduate School.

Oberlin Conservatory of Music

OBERLIN, OHIO.—Nadia Boulanger impressed the students and faculty of the Oberlin Conservatory of Music during a week of lecturing and consultation. She rehearsed the Conservatory Orchestra, the A Cappella Choir, and the Musical Union, and climaxed the week's activities by conducting these organizations in a Finney Chapel concert which was broadcast over a national network.

The Pianist's Beethoven was the title of Mlle. Boulanger's first lecture. She discussed the sonata (op. 106) in detail, keeping in mind the needs of the many piano students in Oberlin. Other lectures were on Stravinsky and Contemporary Music, The Organ Literature of Bach and His Forerunners and Gabriel Fauré. The last was of particular interest as coming from one of Fauré's most devoted students. Mlle. Boulanger also conducted Fauré's Requiem, 300 students taking part in the performance.

The high point of the Boulanger week came with the concert of the Musical Union and the Conservatory Symphony Orchestra. The orchestra played the symphony in G minor by Mozart and also accompanied the Musical Union in the Benedictus of Haydn, O Nata Lux of Tallis, Laetentur Coeli of Preger, Psalm 24 of Lili Boulanger and Fauré's Requiem.

Many others came to know Mlle. Boulanger through their close contact with her during the seminars in singing and composition. A three-hour seminar for ensemble groups was also held; various groups, including string quartets, trios, quintets and woodwind ensembles playing, receiving suggestions and criticisms.

Six of the Oberlin Conservatory teachers have in the past studied with Mlle. Boulanger. J. K.

Academy of Allied Arts

Homer Van Sickle, artist-student of Leo Nadon, director of the Academy of Allied Arts, New York, sang a group of songs at the lecture-demonstration on the dance, given by Lasar Galpern and his dance group on January 28 in the recital hall. Students of Margaret Elhart on February 5 played piano numbers. Participating were Ethel Mayer, Ruth Ross and Harvey Bertcher.

Frank Kneisel, violinist, John Alden, cellist, and Robert Turner, pianist, members of the faculty, comprising the Kneisel-Alden-Turner Trio, appeared in trios and solos on February 22.

On March 5 William Edward Johnson, bass-baritone, member of the vocal faculty, gave a song recital. Irakli Orbeliani, pianist, gives a faculty recital on March 29.

Elaine Hornberger, Eileen Eshelman, Gertrude Koblitz, Ruth Terassi, Harriet Rosenberg, Gladys Bodanhoff, Madelon Moore and Beatrice Radin, vocal students at the academy, were in supporting roles in the Charlotte Lund Opera Company performance of Massenet's Cinderella at the Heckscher Theatre, New York, on February 22.

Peabody Conservatory

Maurice Eisenberg, cellist, was heard in the series of artist recitals at the Peabody Conservatory of Music, Baltimore, Md., on February 10. The opera class, under the direction of Dr. Ernst Lert, presented Hänsel and Gretel with scenery, costumes and ballet on February 8. Director Otto Ortmann has added a course on Gregorian Chant and provided advanced development for the opera class.

New Opera in German Premiere

HAGER, GERMANY.—The Liar, one-act opera by Karl Seidemann, has been premiered at the Muncipal Theatre.

STUDIO NOTES

SAMUEL MARGOLIS

Samuel Margolis, vocal instructor and coach, recently presented an evening of music for the Refugee Artists Group, the Kunst Buhne of Vienna. Merril Miller, heard on January 1 in the Metropolitan Auditions of the Air, and Ditta Day, leading coloratura soprano at the Volksoper, Vienna, both artist-pupils of Mr. Margolis, presented the program.

HENRY HOLDEN HUSS

Winged Messengers of Peace, patriotic anthem by Henry Holden Huss, is to be presented under the direction of Dr. John Warren Erb at the biennial meeting, in Baltimore on May 17, of the Federation of Music Clubs. It was sung two years ago at the Mountain Lake Park Festival, Dr. John Finley Williamson conducting. Mr. and Mrs. Huss hold their annual master classes in piano, composition and voice, starting in July. Mr. Huss' choral work, Psalm XXIII, was sung by the Hunter College Choir over CBS on February 18.

HENRY HOLDEN HUSS

BERTA GERSTER-GARDINI

Many musical devotees attended the February 18 musical tea given by Mme. Gerster-Gardini in her New York studios. Mrs. H. H. A. Beach was honor guest and composer of the music presented. She performed her La Fee de Fontaine, White Birches and A Hermit Thrush, piano pieces of beautifully descriptive content. Annette Simpson, able soprano, sang Fire and Flame, Canzonetta and Elle et moi (in French), winning ringing applause. David Sodelle, baritone, sang Ah, Love But a Day, and Ecstasy with temperament, Mrs. Beach playing the accompaniments with utmost sympathy. F. W. R.

HELEN CHASE

Margaret Speaks, soprano, has had an active season alternating concert appearances with her Voice of Firestone broadcasts. Recently she was guest artist on the NBC Magic Key program. William Turner, baritone, following appearances with the Opera on Tour, sang with the Lester Cole Midshipmen. He is to resume with the travelling operatic entourage. Elizabeth Newburger, lyric soprano, has been fulfilling many radio

HELEN CHASE

engagements. At present she appears on Tune-up Time (André Kostelanetz, conductor), Kate Smith's Hour and with the New York broadcasts of Eddie Cantor's program. She has also been making recordings. Maybelle Hamilton, soprano, is now a member of the choir at All Angels Church, New York. Annie Lee Bynum, soprano, has been substituting at St. Luke's Episcopal Church, Forest Hills, L. I., for Grace Naylor, who is fulfilling engagements at Radio City Music Hall. Madeline Lindow, soprano, sang recently for the MacDowell Club, Roselle, N. J., Marian Stappert, soprano, was soloist in operetta scenes, in costume, at the A. W. A. ballroom on February 22. All are artist-pupils of the Helen Chase studios, New York.

La Ferne Ellsworth, contralto, in addition to solo engagements is now in charge of secretarial work at the studios. She appeared recently for the Federation of Christian Women, Mount Vernon, N. Y. and is to give a recital in the public library there and at Peekskill, N. Y.

EDITH W. GAUDENZI

Vandy Cape with her Singing Satires is still on an extensive tour, fulfilling many engagements. Jean Fontaine, soprano, participated in the Brahms program over NBC under Toscanini's direction. Elvira Helal was heard in Faust at a recent New York Hippodrome production. Gene Sundsten has been appearing in Seattle for Pro Musica and the Seattle Symphony League. Dorothy Chapman sang in The Barber of Seville recently in Lakewood, N. J., with the Puccini Opera Company. Gladys Fraissinet appeared with the local orchestra for the Women's Club of Glen Ridge, N. J. All are artist-pupils of Edith W. Gaudenzi's New York studios. Mme. Gaudenzi is again to be in charge of the vocal work at the New England Music Camp this summer.

(*Continued on page 38*)

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STUDIO NOTES

(*Continued from page 37*)

ENRICO ROSATI

Three artist-pupils of Enrico Rosati, Beniamino Gigli, Metropolitan Opera tenor, Anna Kaskas, Metropolitan Opera contralto and Mildred Ippolito, soprano, participated in the recent performance

ENRICO ROSATI

of La Forza del Destino at the Mosque Theatre, Newark, N. J. Mr. Gigli and Miss Kaskas appeared in the February 8 performance of Rigoletto at the Metropolitan Opera House. Miss Ippolito sang Santuzza in Cavalleria Rusticana at the Passaic (N. J.) High School Auditorium on February 1.

LA FORGE-BERÚMEN

The February 14 weekly broadcast over MBS by the La Forge-Berúmen studios included numbers by the ensemble of mixed voices, under the direction of Frank La Forge; Bessie Simpson, pianist, pupil of Ernesto Berúmen, in a Grieg group; Mabel Miller Downs, soprano, and Gil Valeriano, tenor, in a duet from Traviata; and Elizabeth Andres, contralto, and Jess Walters, baritone, in a duet from La Favorita.

The La Forge Ensemble of twenty-four voices, the Balladeers, Oswaldo Anido, Cuban pianist, and Henry Froehlig, baritone, participated in the January 31 weekly La Forge-Berúmen Musicale. Songs of Robert Franz, taken from the La Forge collection, Pathways of Song, were sung by the ensemble under Mr. La Forge's direction and with Constantine Callinicos giving impeccable accompaniments. A voice of wide range and color was disclosed by Mr. Froehlig in a group of numbers. He added the Why Do the Nations air from Messiah. Miscellaneous items were offered with characteristic finesse by the Balladeers. Mr. Anido played a Spanish dance with technical agility and depth of expression.

J. R.

VIKTOR FUCHS

Viktor Fuchs, head of the vocal department at the Chatham Square Music School, New York, will shortly present his pupils there in an evening of Mozart, including the opera Bastien and Bastienne, in costume. Prof. Fuchs, a pupil of Jean De Reszke, began teaching at the age of twenty-four and for nineteen years was head of the master class in singing at the Vienna Conservatory of Music. Among his pupils, who appeared in concerts and opera presentations there, were Irene Jessner, Metropolitan Opera soprano, and Igor Gorin, screen, radio, concert and opera baritone. He also continued this plan at his summer home in Salzburg. He has lectured on voice at many teachers' meetings and for throat specialists.

ETHEL GLENN HIER

Symphonies of Brahms, Beethoven and Mozart and orchestral works of Bach, Dvorak, Tschaikowsky and Wagner, transcribed for two pianos and studied from scores and recordings were played by members of the Adult Ensemble Classes, conducted by Ethel Glenn Hier at a musicale at her New York studio. Participating were Mesds. John Bradshaw, Z. L. Griesemer, H. E. Goodenough, G. A. Kent, C. F. Leonard, W. McDowell, E. D. Merrill, W. R. Menshon, W. R. Philbrook, C. R. Storms, D. M. Taylor, E. S. Waller, J. F. Whitby, J. B. Zimmerman, Frank Ward, F. D. Yeaple and M. V. Grew and Miss Carolyn Gochenour.

HARRY JOMPULSKY

Thomas Waring, radio and concert baritone-composer, has been engaged by Wesley Sontag, conductor of the Mozart Symphonette, as soloist for the March concert of that ensemble. Hope Miller, former artist-pupil of Harry Jompulsky, gave a Town Hall, New York, recital on February 12. Elsa Stralia, also an artist pupil, is on tour in Australia. Joe Lippman, tenor, of the Jompulsky studios, has appeared in Richmond, Va., Atlanta, Ga., Birmingham, Ala., New Orleans La., Miami, Fla., Nashville, Tenn., and on many radio programs.

ANITA RIO

Leonard Grant, baritone soloist and director of music at the First Presbyterian Church, Johnstown, N. Y., conducted the Vesper Male Chorus of fifty voices, at Skidmore College, Saratoga Springs, N. Y. in a special Sunday night program recently. He is an artist-pupil of Mme. Anita Rio. William Burbank and Donald Catlin, also artist-pupils, are soloists in Stainer's Crucifixion on Good Friday at the Church of the Holy Apostles, New York, under the direction of Samuel H. Quincy, organist and choirmaster.

GIACOMO BOURG

Judith Martin, coloratura soprano, Nino Bellafiore, tenor, George Keller, baritone, and Etta Partenio, contralto, gave solos, a duet and a trio from modern Italian operas and, in costume, a condensed version of Rigoletto at Tilden High School, Brooklyn, N. Y., on February 17. They are artist-pupils of Giacomo Bourg, who conducted, with Ethel Spencer accompanist. All showed talent for operatic work and received merited applause.

F. W. R.

ANNETT V. ZUCH

Barbara Berkman, six-year old pianist, assisted by the Vienna Chamber Trio, Zina Alvers, soprano, and Elsy Stein, violinist, was heard at the musicale for the Annett V. Zuch Scholarship Fund. Walter Bricht was accompanist for the soprano. The young pianist, pupil of Annett V. Zuch, played works of Chopin, Paderewski and Schubert and also assisted in Haydn's D major trio. Vali Gara was pianist for Miss Stein.

Early Faust Opera Found

BREMEN.—A score, supposedly the first lyrical work inspired by Goethe's Faust, and dating from 1797, has been discovered in the Bremen Library, the composition being by J. Walter (1759-1822).

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OBITUARY

Arthur Frederick Hill

LONDON.—Arthur Frederick Hill, authority on violins, died here on February 8 at the age of seventy-nine. With his brother Alfred, he had written numerous books on Stradivari and other violin makers. A collection of stringed instruments, described as of almost inestimable value, was recently presented by him to the Ashmolean Museum at Oxford. It included a 1716 Stradivari violin with a bow dated 1694. T. N.

Pietro Audisio

Pietro Audisio, from 1908 to 1924 character tenor with the Metropolitan Opera, died on January 2 in Italy. Born in Alessandria, Italy, on January 27, 1876, he sang in leading opera houses of Italy and other European cities and in South America. He was graduated from the Parma Royal Conservatory of Music and was a friend of Caruso, Puccini and other contemporary musicians. Surviving are his widow, Cesarina, and a daughter Piera. C.C.

Alexander Wurzburger

DETROIT, MICH.—Alexander Wurzburger, fifty-eight years of age, for more than twenty-five years an eminent musical figure in the Northwest, died here on January 31. A pupil of Alberto Jonas and Ignaz Friedman, he studied for four years in Vienna under Leschetizky and then established a studio in Sioux Falls, S. D. In addition to extensive concert tours, he appeared with the New York Philharmonic Orchestra in 1921 during its only western tour and had been soloist on several occasions with the Minneapolis Symphony Orchestra. He had introduced many works by Leon Walter Jelinek, Sioux Falls pianist and long-time friend and associate. A sister, Mrs. Herbert D. Robinson, survives. S. I.

Charles A. Lunjack

MANASQUAN, N. J.—Charles A. Lunjack, seventy-four, formerly for ten years stage director at the Metropolitan Opera House, died here on February 11. He had previously served the late David Belasco in a similar capacity. Born in Newark, N. J., he is survived by his widow. T. N.

Eugene J. Phillips

GRAND RAPIDS, MICH.—Eugene J. Phillips, organist and choirmaster at St. Andrew's Cathedral for a quarter of a century and one of this city's best known musicians, died on January 18 in Milwaukee. Born in that city forty-five years ago, he studied at Catholic Normal College and Pio Nono College, St. Francis, Wis., with Carl Andersch and Harold Tower, here and with Silvio Scionti and Pietro Yon in New York. While in France during the World War he gave many organ recitals. In December he was a soloist with the Grand Rapids Symphony Orchestra, of which he had been a member for many years, and assisted in training the chorus for that ensemble's performance of Verdi's Requiem. He had appeared as baritone and pianist for the St. Cecilia Club, of which his wife, the former Katherine Jansheski, soprano soloist at St. Andrew's, is president. Active in the West Michigan Chapter of the American Guild of Organists, he was a former president of the Grand Rapids Music Teachers Club. His widow, his mother, two sisters and three brothers survive. H. B. R.

Mario Pilati

NAPLES.—Mario Pilati died here in December. He was born in Naples thirty-five years ago. Having taught at Cagliari and at Palermo, he became professor of composition at the S. Pietro a Majella Conservatory, Naples. Among his more important compositions are a quartet in D, sonata for violin, suite for strings and piano, fugues for piano, Echi di Napoli for voice, and concerto in C for orchestra. At the time of his death he was writing an opera. P. R.

Johann Strauss

BERLIN.—Johann Strauss, nephew of Johann Strauss, composer of the Blue Danube and other waltzes, died here on January 14 at the age of seventy-two years. He was born in Vienna, the son of Eduard Strauss, composer and conductor of the Austrian court balls. For many years he conducted his own orchestra here and elsewhere, featuring Strauss waltzes. T. T.

Rev. Ludwig Bonvin

BUFFALO, N. Y.—The Rev. Ludwig Bonvin, composer and priest, died here on February 18, a day after his eighty-ninth birthday. Father Bonvin, teacher at Canisius College and high school since 1887, wrote 450 numbers including songs, concertos, masses, orchestra items, hymns, offertories and one symphony. A native of Siders, Switzerland, he was graduated from Sion College and later studied in the University of Vienna. Although planning a medical career, he met Liszt, Rubinstein and the Strausses and this led him to music. He later entered the priesthood. Identified with musical affairs here, he once conducted the Buffalo Symphony Orchestra in his own Wittekind. He had received a note of personal thanks from Pope Pius XI after publication of his English-Latin hymn book, Hosanna. He had also written extensively for musical journals in this country and abroad. T. T.

Bruno Heydrich

DRESDEN.—Bruno Heydrich died recently at the age of seventy-six. Born in 1863, in Leuben, Saxony, he attracted notice as a singer in the Meissen boy choir. At the Dresden Conservatory, his musical versatility brought him the prize diploma. Hans von Bülow engaged him for the noted Meinigen Orchestra, Ernst von Schuch engaged him for the Dresden Royal Orchestra. Franz Wullner discovered his voice and he was again given a scholarship in the Dresden Royal Conservatory. While at Weimar he developed into a youthful *Heldentenor* and after further study with Cosima Wagner at Bayreuth he became one of the foremost Wagnerian tenors of his time. In 1899 he founded the first conservatory at Halle. B. B. J.

Norman Yanovsky

NORTH BERGEN, N. J.—Norman Yanovsky, one of the first baritones to appear at the Roxy Theatre, New York, died here. A pupil of Mme. Schoen-René and Oscar Saenger, he had appeared in churches in New York, Newark and Pittsburgh. He had been a member of the choir at the Riverside Church, New York, for ten years. His widow survives. A. I.

(*Continued on page 40*)

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Esther Jonsson Returns with Balkan Folk Music

Esther Jonsson, pianist, has returned to the United States after an extensive European tour during which she gathered new material for her lecture-recitals. Miss Jonsson visited Lake Ohrid in South Serbia, recording for the first time songs and dances centuries old. In Yugoslavia and Bulgaria she made a colored motion picture which she calls Pechalbari and will use in her lecture-recitals on Bulgarian music as a background for the music she discovered in southeastern Europe.

Woolley Scholarships Offered at Paris Cité Universitaire

Five awards known as the Harriett Hale Woolley Scholarships are available, under the auspices of the board of governors of the United States House of the Cité Universitaire in Paris, beginning October 1. Two of these are in the field of instrumental music. The awards provide for a stipend of $600 for the year and a room or studio in the United States House. Candidates must be American citizens, be college, university or professional school graduates between nineteen and thirty-two years of age; and have a good working knowledge of French. Details and application blanks are available at the Institute of International Education, 2 West Forty-fifth Street, New York. The closing date is May 1.

Sigma Alpha Iota Notes

Ethel Bartlett of the two-piano team of Bartlett and Robertson was initiated an honorary member by Eta chapter of Sigma Alpha Iota at the Cincinnati College of Music during a recent engagement in that city. Ruth Miller Chamlee, former Metropolitan Opera soprano, teacher and coach, was initiated by Sigma Tau chapter at the University of Southern California, Los Angeles, which also initiated Irene Dunne, screen actress and singer. Beta Chapter at Northwestern University, Evanston, Ill., initiated Sadie Rafferty, head of the choral music department at Evanston High School, and choral director. Sigma Chi chapter of the University of Miami conservatory initiated Bertha Foster, director.

Estelle Liebling, voice teacher of New York, was made an honorary member by Sigma Omega chapter at Susquehanna University following her address there.

Salvador Ley in Benefit Concert

Salvador Ley, pianist, played the fifth Brandenburg Concerto of Bach, for piano, flute and violin, with R. Rosow, violinist, and Mr. Kaplan, flutist, on January 18 at a concert in aid of the National Coordinating Committee for Refugees organized by the Hebrew Educational Society of Brooklyn, N. Y. He offered Beethoven's B flat major (op. 22) sonata as a solo. On February 24 he played a Chopin and a Spanish group at Girls' Commercial High School, Brooklyn, on a program to aid refugees.

Chaconne String Quartet Appears in Albany, N. Y.

The Chaconne String Quartet (Ralph Hollander and William Ehrenkrantz, violinists; Nathan Gottschalk, violist, and Norman Hollander (cellist) played Haydn's quartet in D (op. 76, No. 5), two movements from Dvorak's American Quartet and assisted the chorus in Debussy's The Blessed Damozel at the thirty-ninth concert of the Monday Musical Club Chorus (Dr. Elmer A. Tidmarsh, conductor) in Albany, N. Y., on January 20. The string ensemble is under the direction of the Bane Booking Management.

OBITUARY

(*Continued from page 39*)

Ernst Boehe

DRESDEN.—Ernst Boehe, born December 27, 1880, died here on a recent date. He was known for his compositions Tragic Overture and a tone poem, Taormina. In 1913, Boehe became music director of Oldenburg. He built up the Pfalz Orchestra, the State symphony orchestra for the Pfalz and Saar districts during the time of the military occupation. B. B. J.

Walter Bachmann

DRESDEN.—Prof. Walter Bachmann, aged sixty-four, died here recently. He was born in Dresden, June 1, 1874. He studied mathematics at the School of Technology after having completed his studies at the Kreuz Gymnasium, but his progress as a pianist encouraged him to take up music as a profession. He formed the Bachmann Trio, playing also with various violinists. Scholars from all parts of the world came to work with him. His name will always be connected with the Bachmann Prize which he donated for the winner of the annual piano competition. B. B. J.

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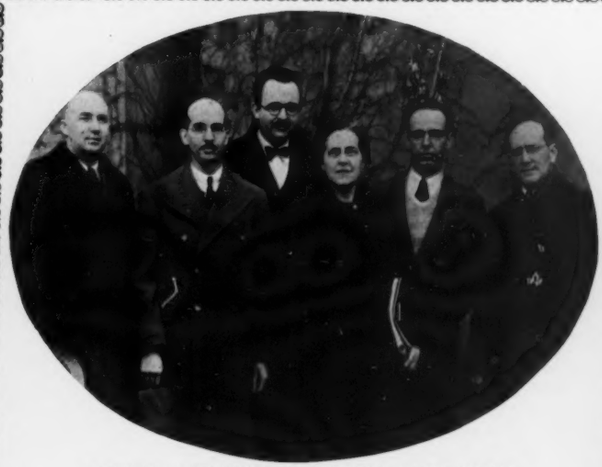


FORMER STUDENTS OF NADIA BOULANGER,
now faculty members of the Oberlin College Conservatory of Music, greeted her when she appeared to conduct the conservatory orchestra and Musical Union in Fauré's Requiem. Left to right: John Elvin, Reber Johnson, Normand Lockwood, Mlle. Boulanger, Joseph Hungate and James Hall.

(BELOW)

MARIO CASTELNUOVO-TEDESCO,
composer-pianist, preparing for his first American tour, which opens in October.

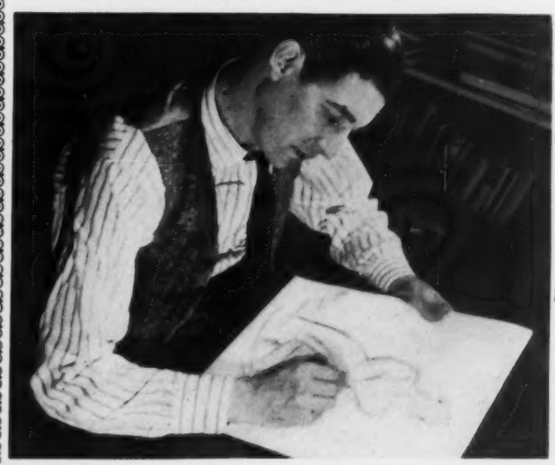
GEORGES ENESCO
conducting the New York Philharmonic-Symphony Orchestra at Carnegie Hall, New York. (Photo by Robert S. Holzman.)

IGOR GORIN,
baritone, soloist with the Cincinnati Orchestra in January, was re-engaged for next season. He also appeared with the Minneapolis Orchestra. He was booked for a third appearance in eight months in Chicago, and for the Harrisburg Symphony Orchestra concert on February 13, following his appearance in Philadelphia. Mr. Gorin sings this season in Los Angeles, San Francisco, at Stanford University, Kansas State Teachers College, the Universities of Utah, Kansas, Colorado and Oregon, and Iowa State and Winthrop Colleges. (Photo by John Alfred Piver.)

LAURITZ MELCHIOR LECTURING
to 600 students and teachers in the first of a series on The Therapeutic Value of Music given under the auspices of the Department of Education of the Handicapped at Teachers College, Columbia University.

(RIGHT)

NELSON EDDY,
concert, radio and screen baritone, leaves his footprint in the forecourt of the Chinese Theatre in Hollywood, the fiftieth motion picture artist to enter this "Hall of Fame." He is now on a coast-to-coast tour.



(RIGHT)

A LINCOLN MEMORIAL FESTIVAL
presented by 600 students from the high schools, colleges and universities of the state at the Salt Lake City (Utah) Tabernacle under Dr. Lorin F. Wheelwright, supervisor of music in the high schools of that city. The Brigham Young University Symphony Orchestra, directed by LeRoy J. Robertson, assisted. (Photo by Tribune-Telegram.)

(LEFT)

LANSING HATFIELD,
American baritone, soloist in the New York Oratorio Society's presentation of Bach's B Minor Mass in Carnegie Hall on February 28, pursuing his hobby of sketching.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by Bruno of Hollywood, N. Y. C.

EUGENIA BUXTON

American Pianist

Following Her American Concerts This Spring, Tours Europe in the Fall. In the Spring of 1940 She Appears in the United States and Canada and Then Fulfills South American Engagements